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A Monsieur Jules Lasserre

Allegro appassionato

pour

VIOLONCELLE

avec

accompagnement de Piano

par

CAMILLE SAINT-SAËNS

Op. 43

Violoncelle et Piano	*prix net :*	**2.50**
Partition d'Orchestre	—	**3 »**
Parties d'Orchestre	—	**5 »**
Chaque partie supplémentaire .	—	**0.75**

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Imp. Delanchy et Cie

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Imp. Delanchy et Cie

Allen A. Brown
April 4. 1905

NOTE

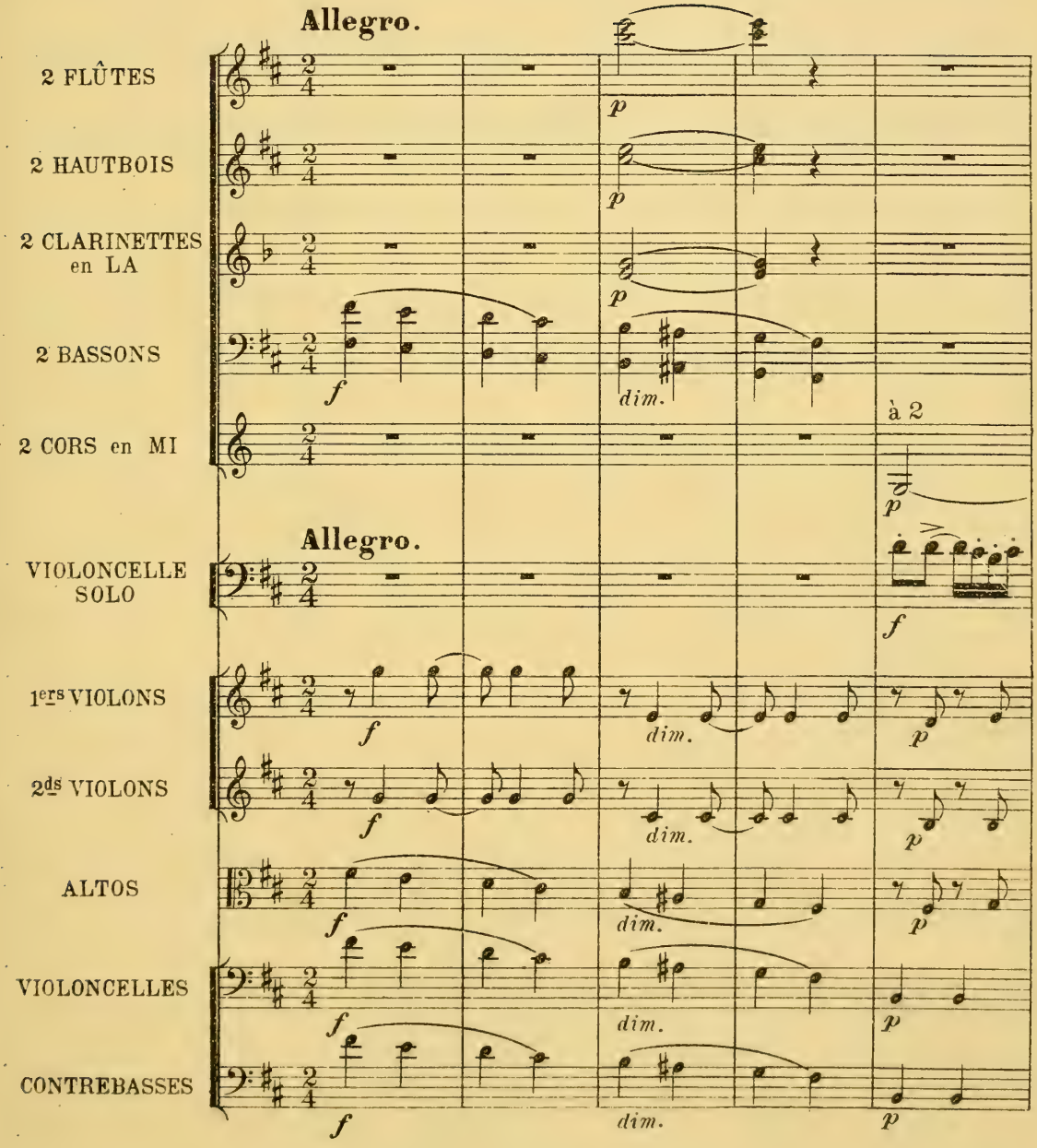
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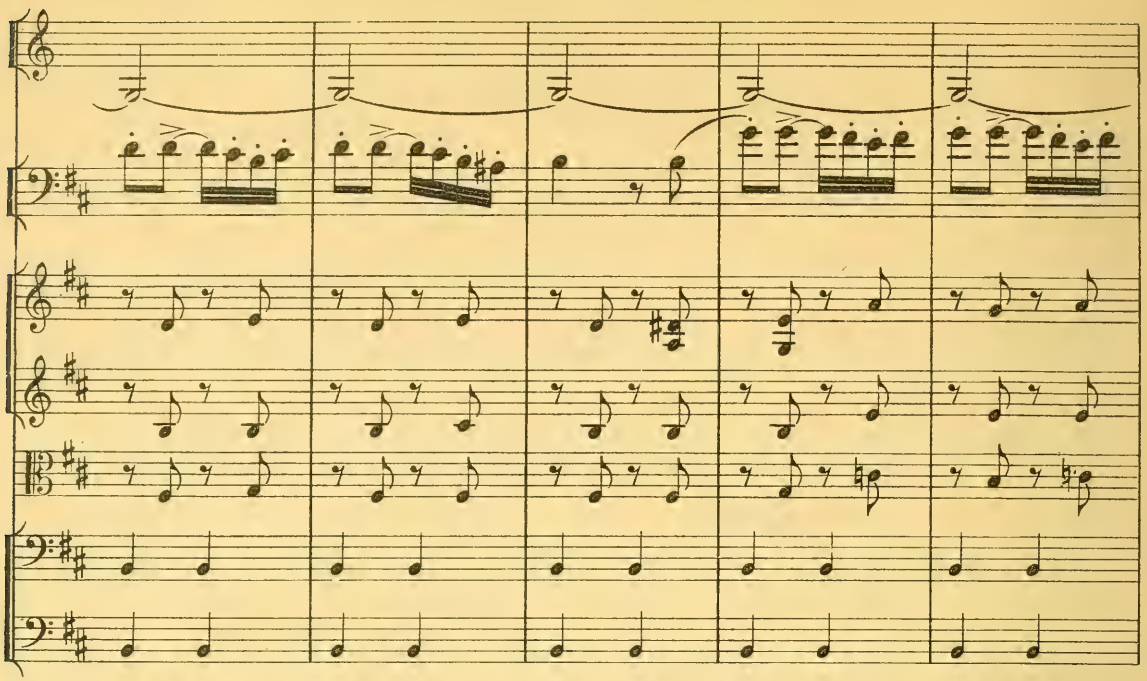
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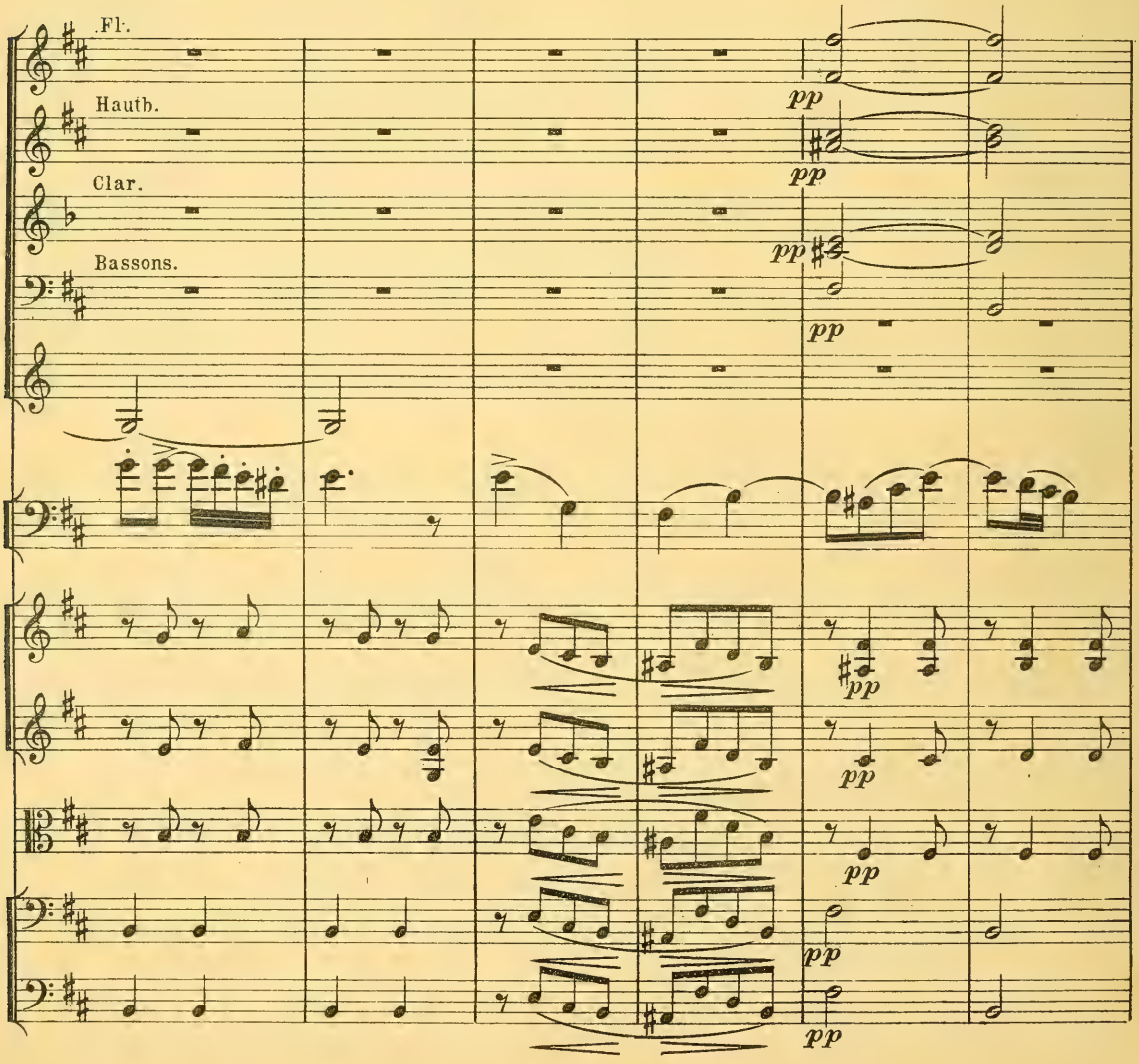
Pour Violoncelle
avec accompagnement d'Orchestre
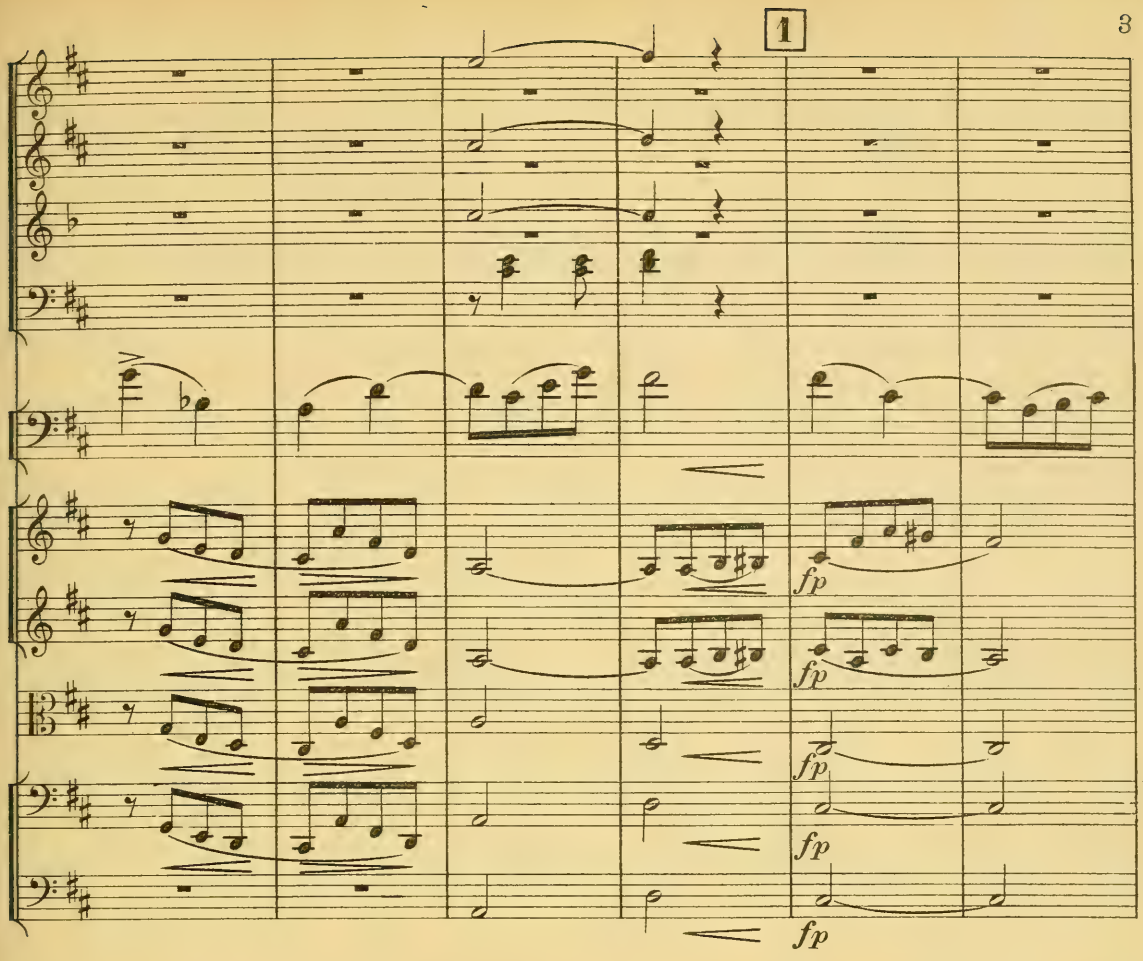
C. SAINT - SAËNS
Op. 43
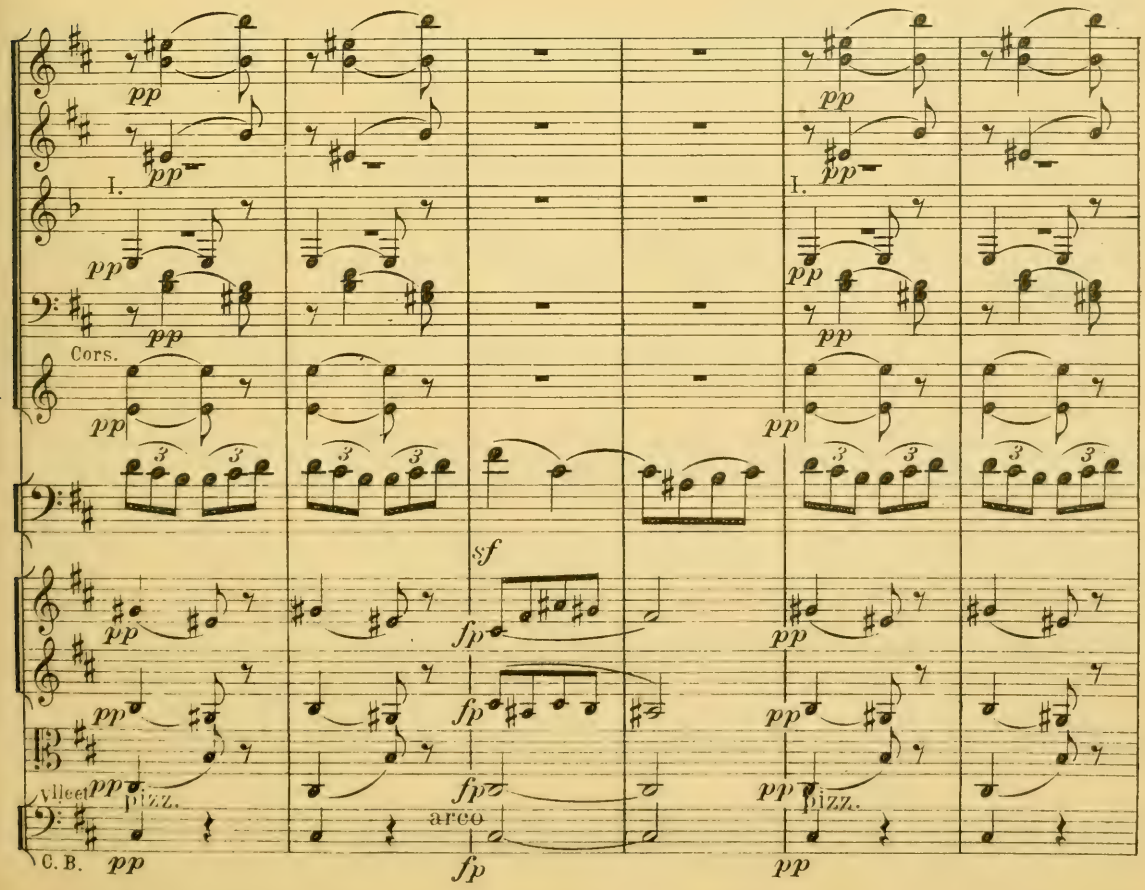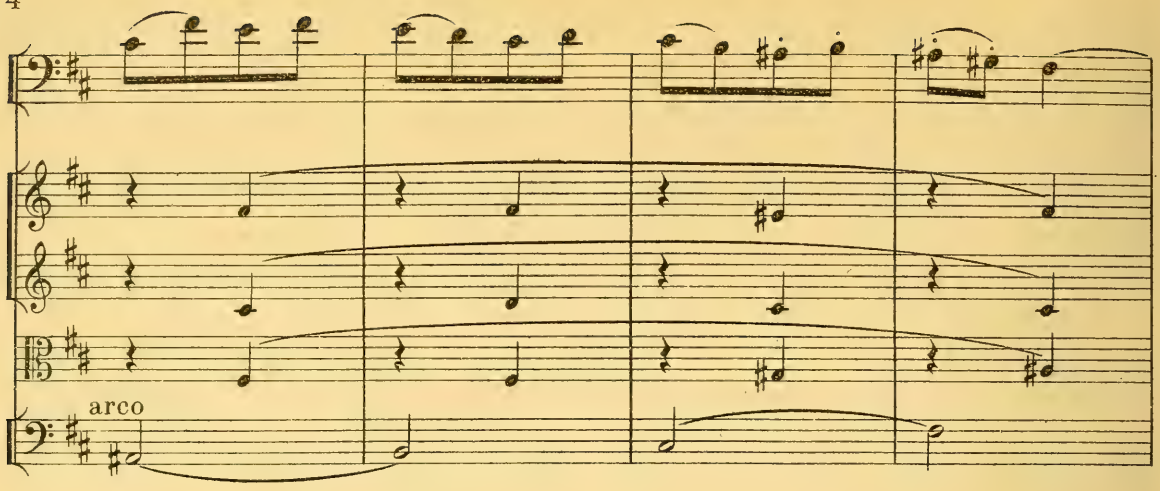


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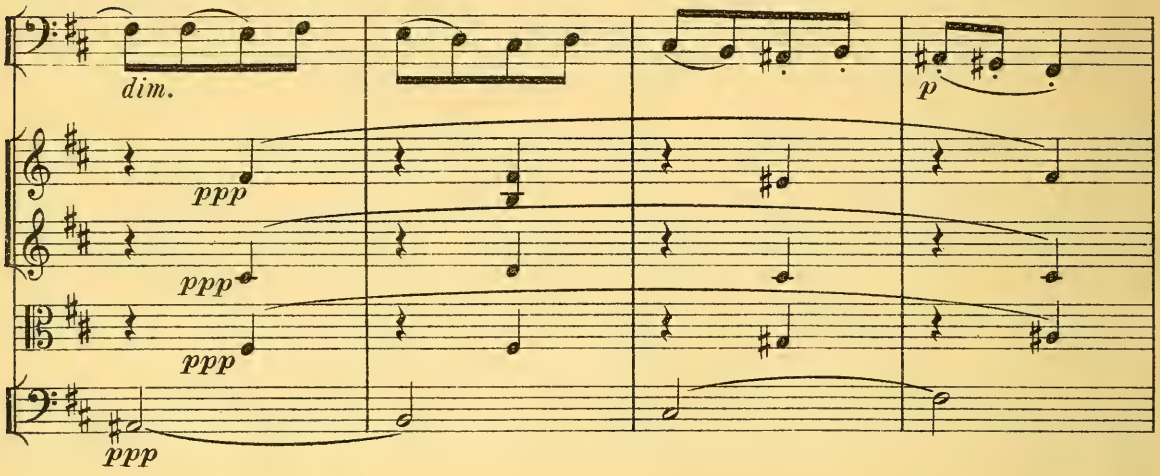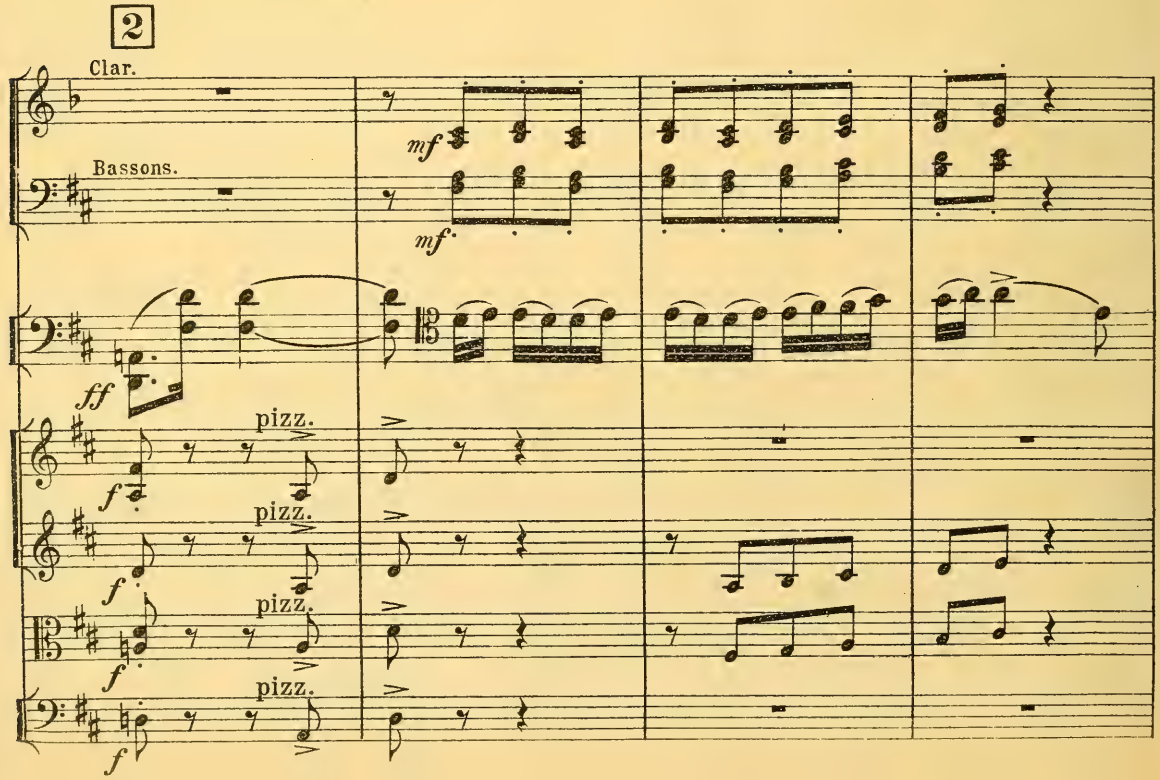



Fl.
Hautb.
Clar.
Bassons.
pp
pp
pp
pp
pp
pp
pp
pp
pp
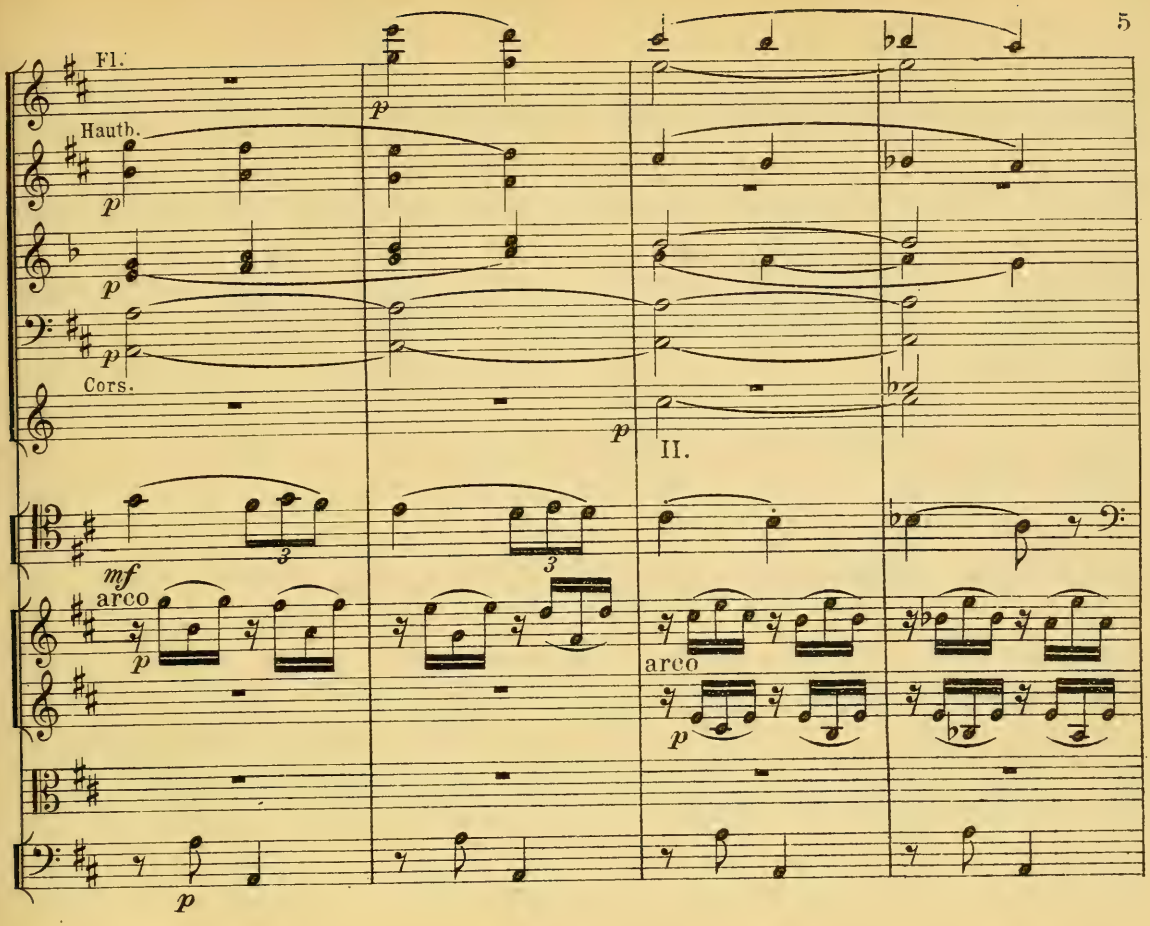


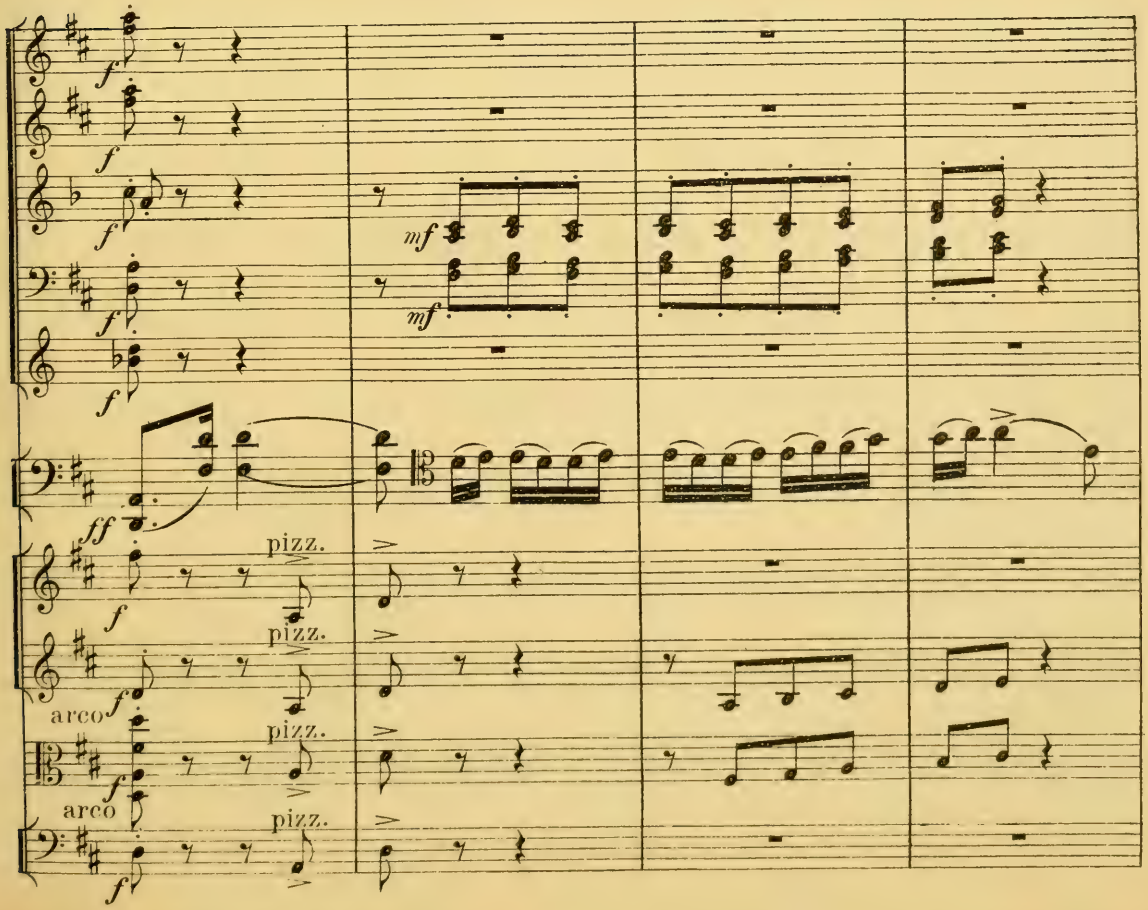

pp
pp
I.
pp
pp
Cors.
pp
pp
pp
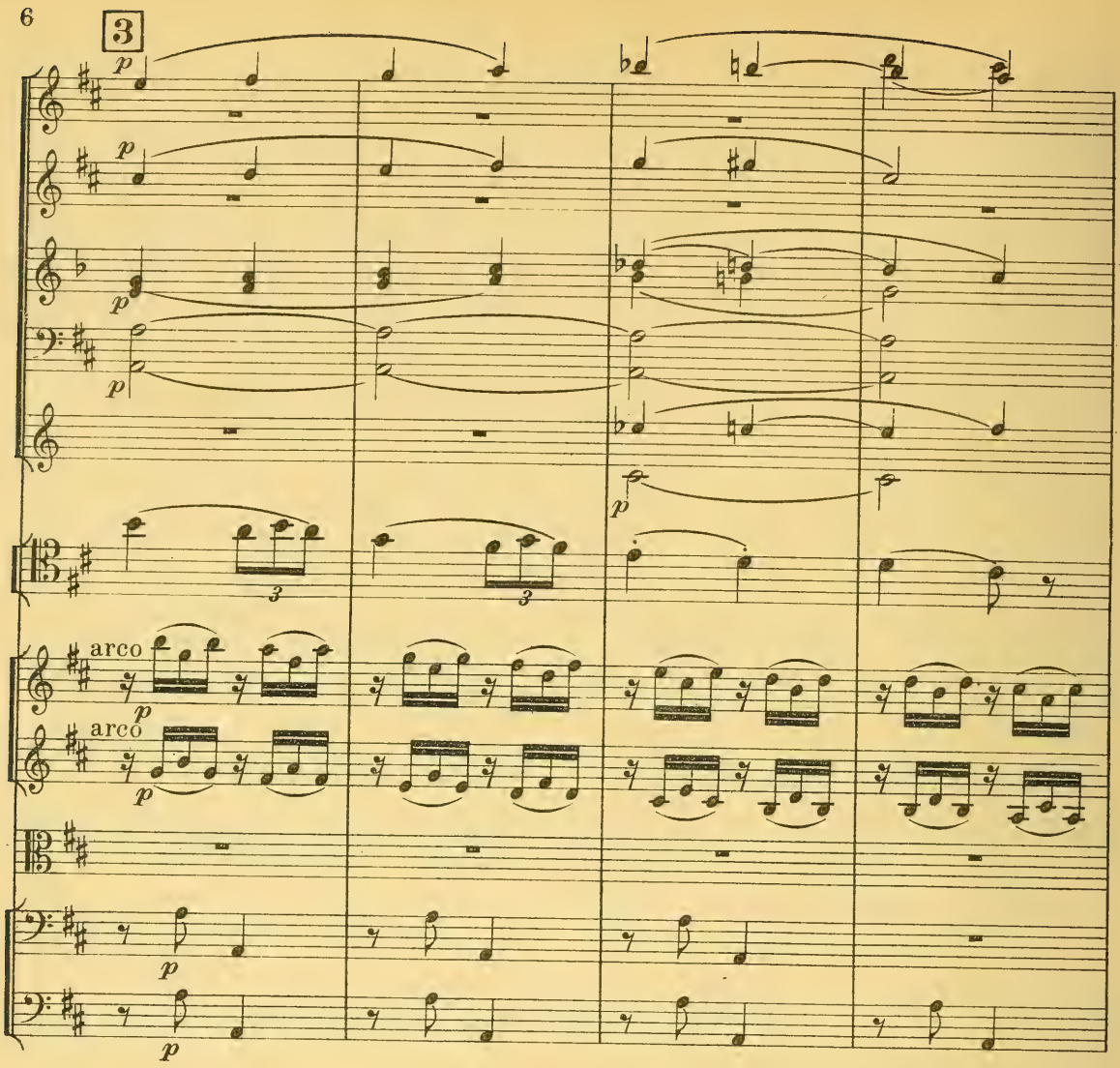

arco
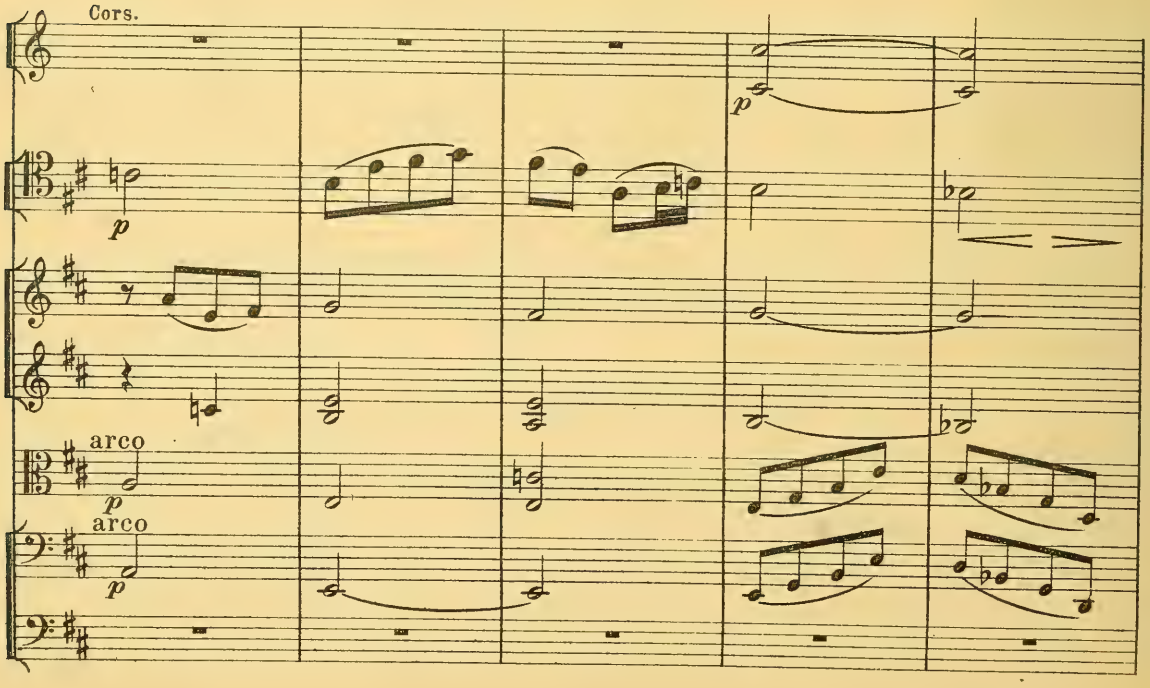

dim.
p
ppp
ppp
ppp
ppp

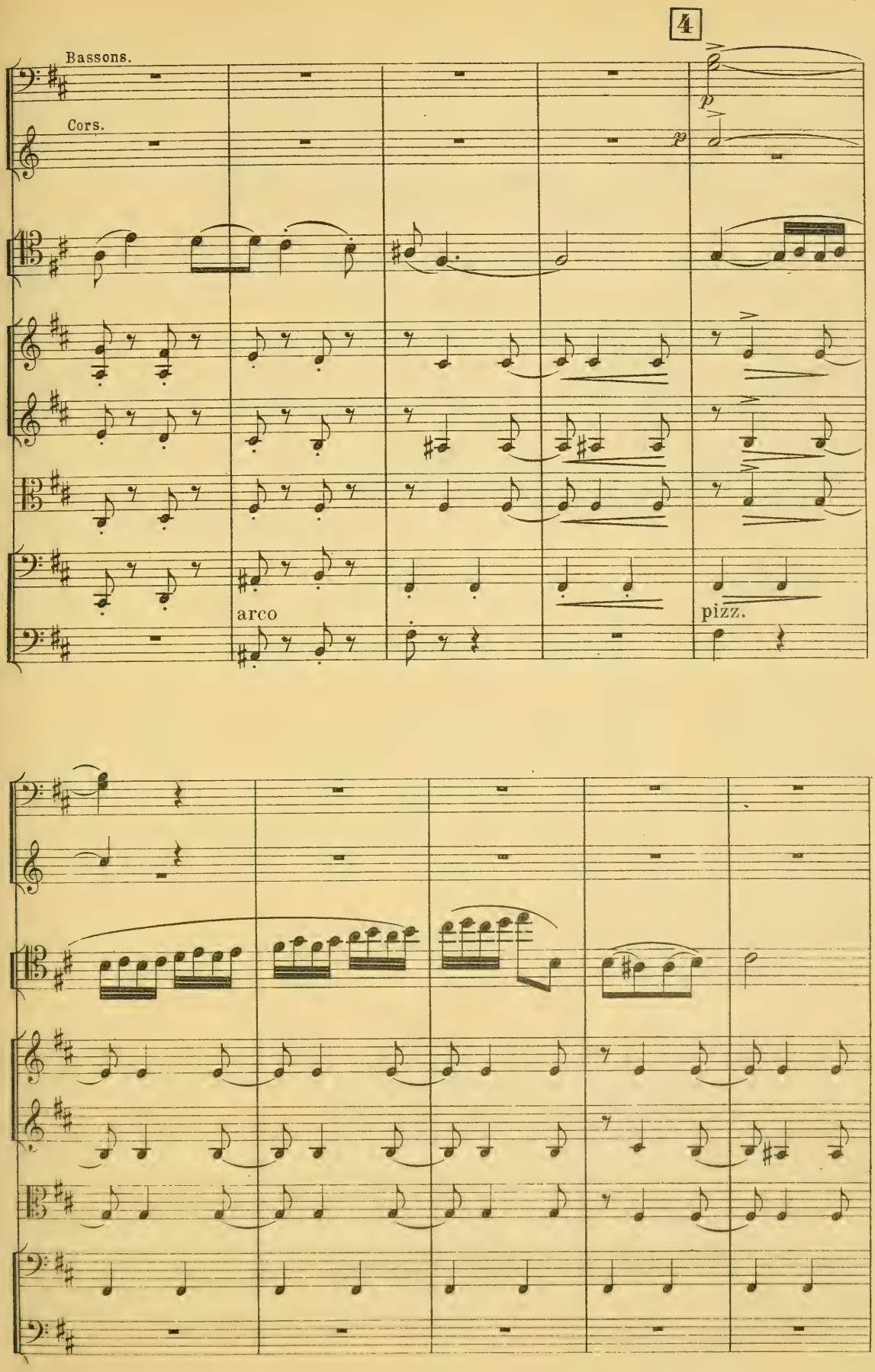

2
Clar.
Bassons.
mf
mf
ff
pizz.
f
pizz.
f
pizz.
f
pizz.
f
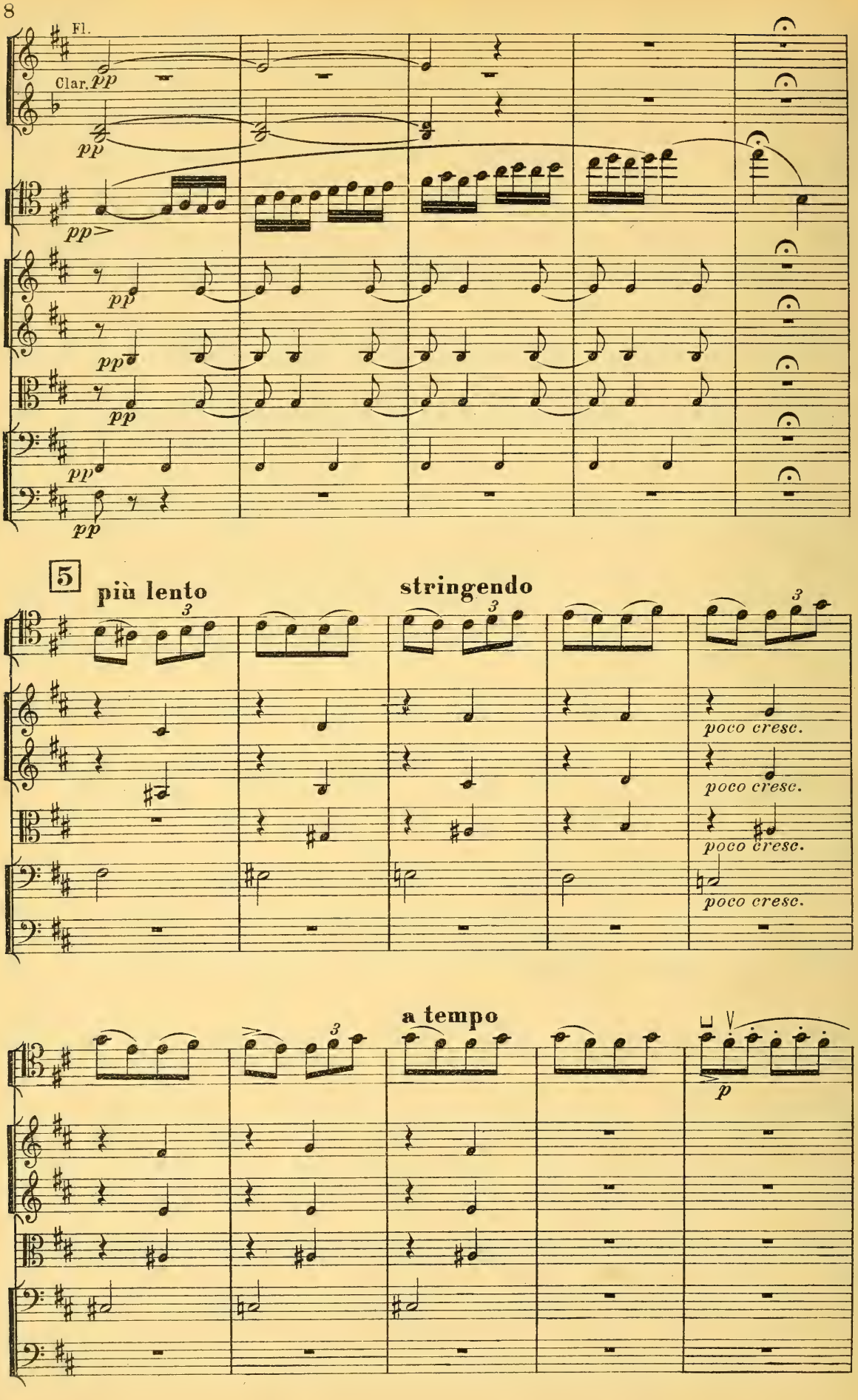

Fl.
Hauth.
Cors.
II.
arco
arco
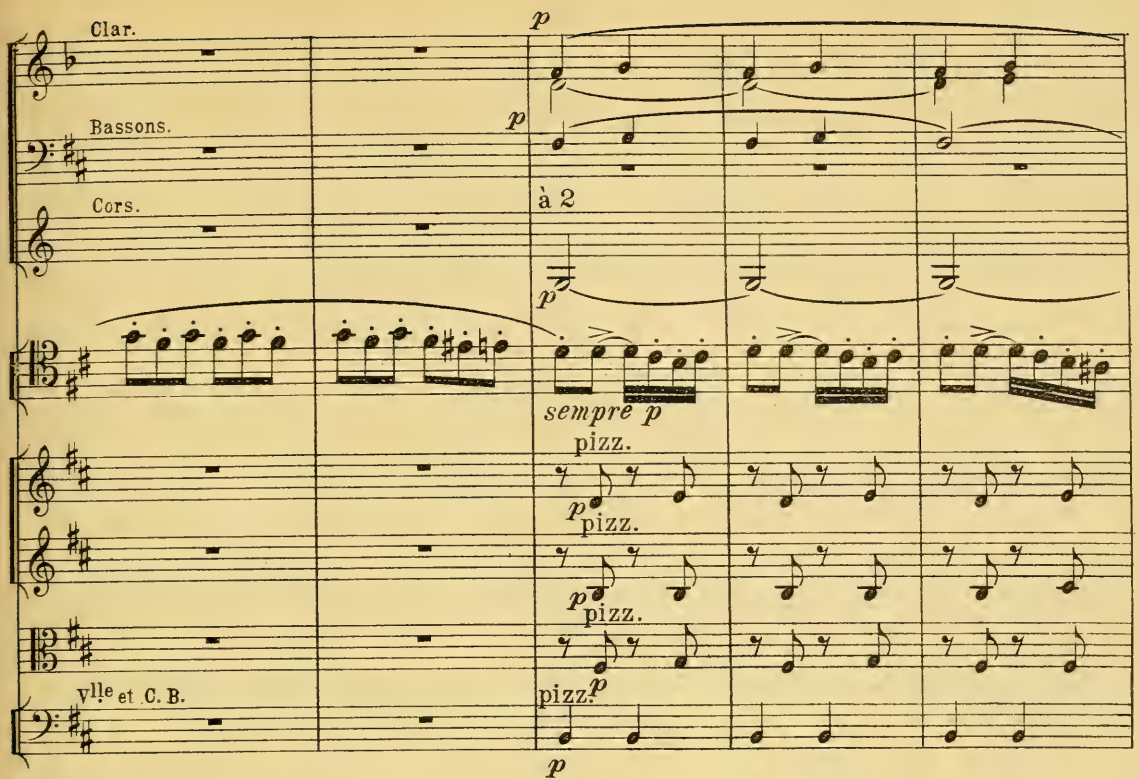

pizz.
pizz.
pizz.
pizz.
arco
arco
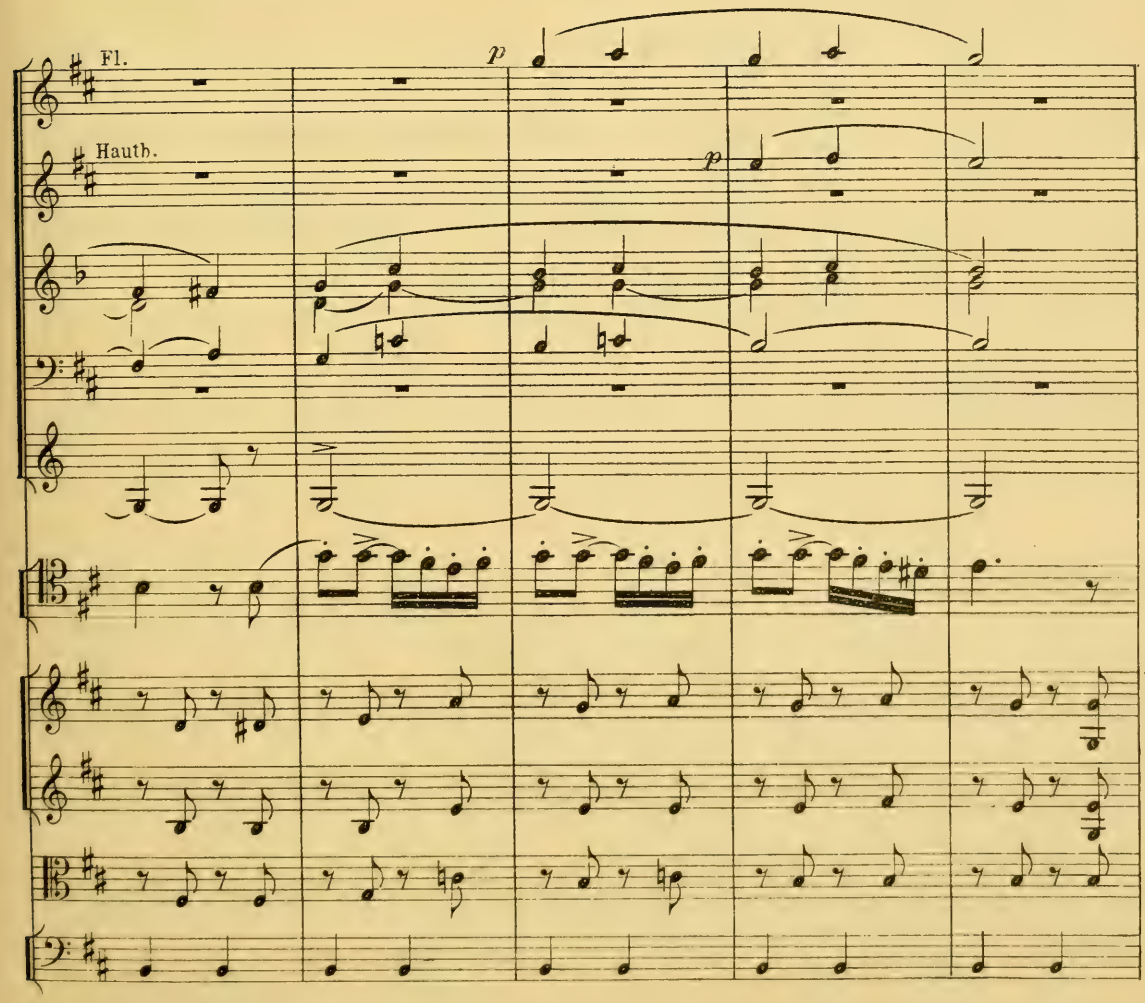

3
p
arco
arco
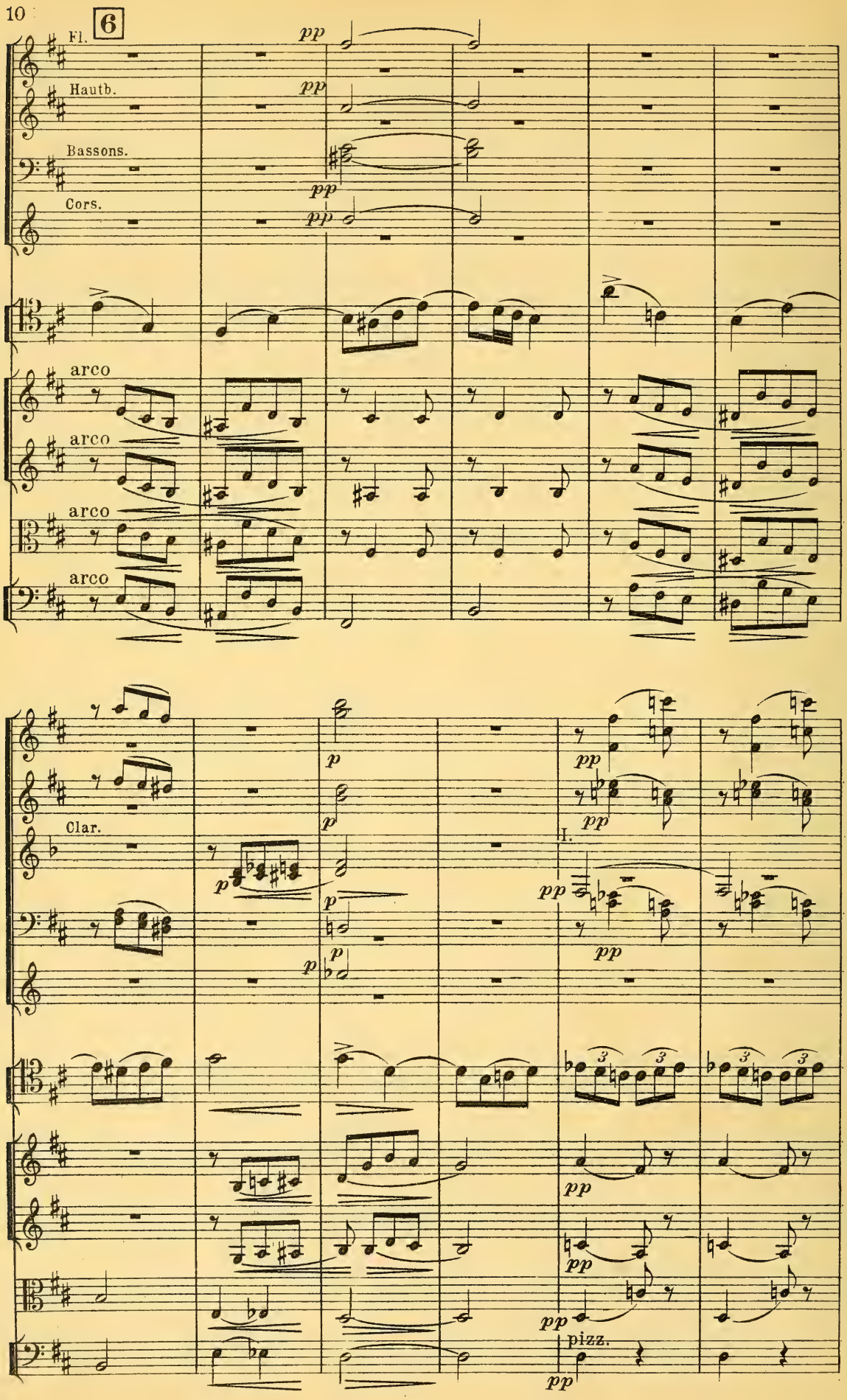

Cors.
p
arco
arco

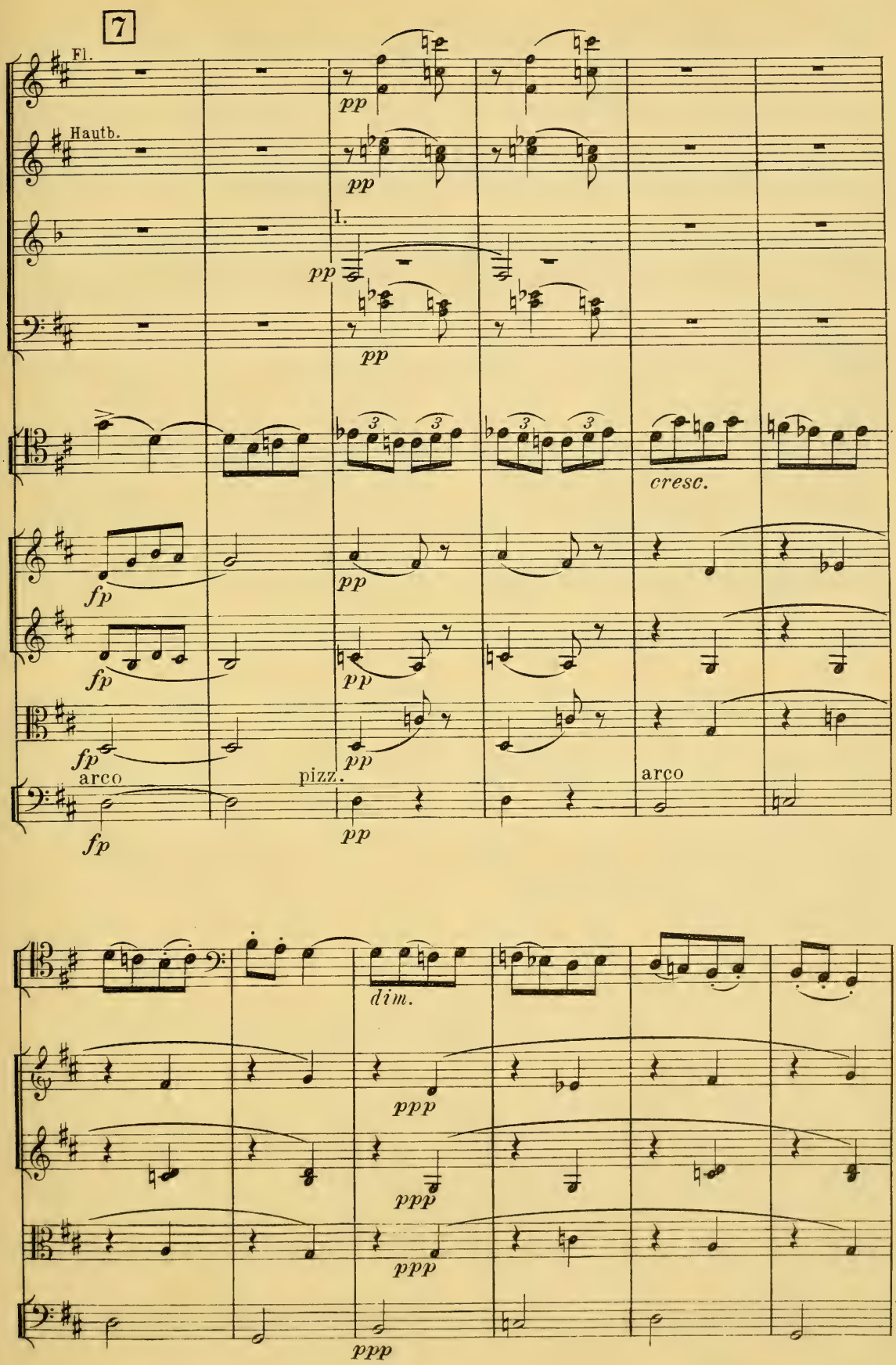

4
Bassons.
Cors.
p
p
arco
pizz.

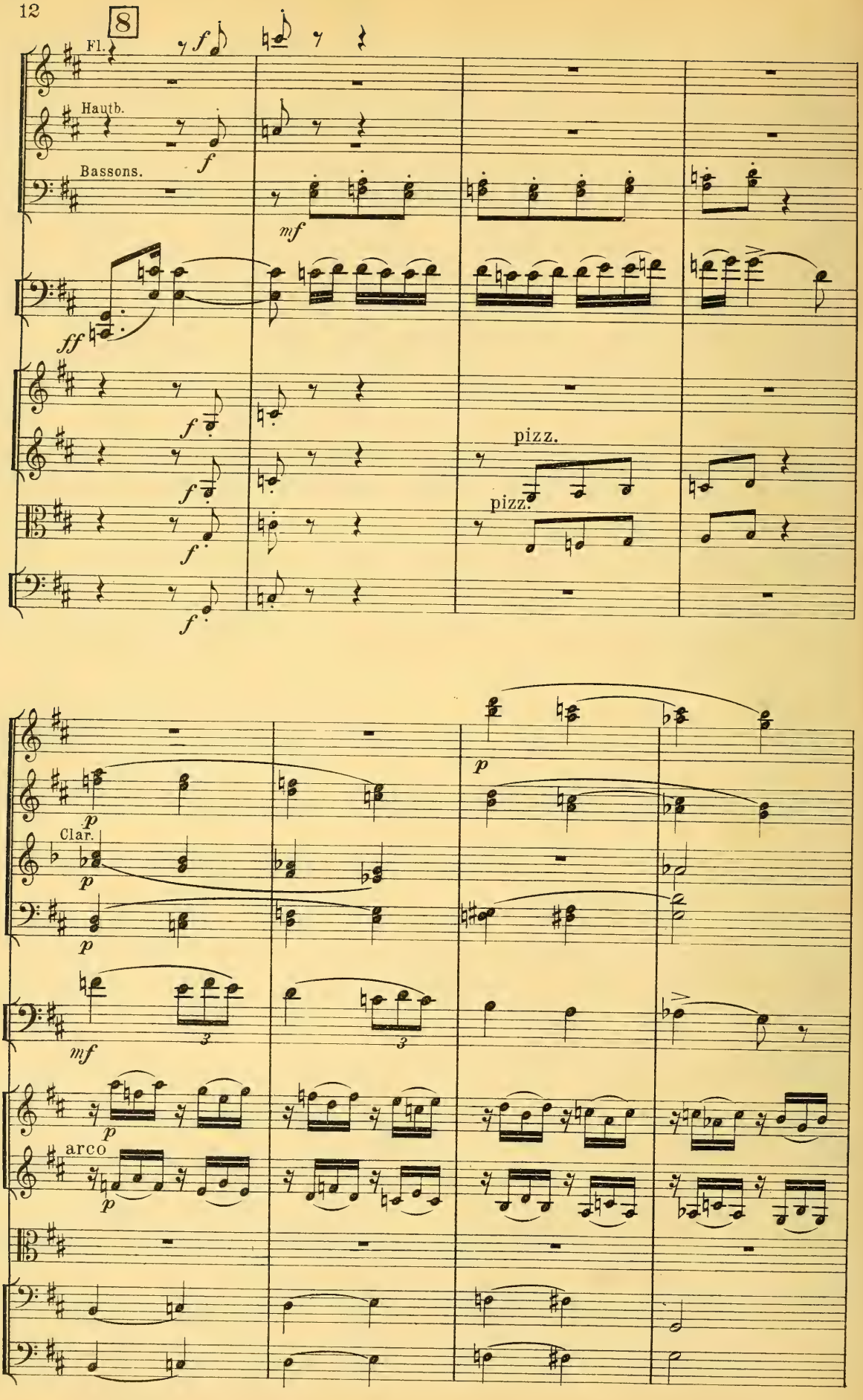

Fl.
Clar.
pp
pp
pp
pp
pp
pp
pp
pp
5
più lento
3
stringendo
3
3
poco cresc.
poco cresc.
poco cresc.
poco cresc.
a tempo
3
p
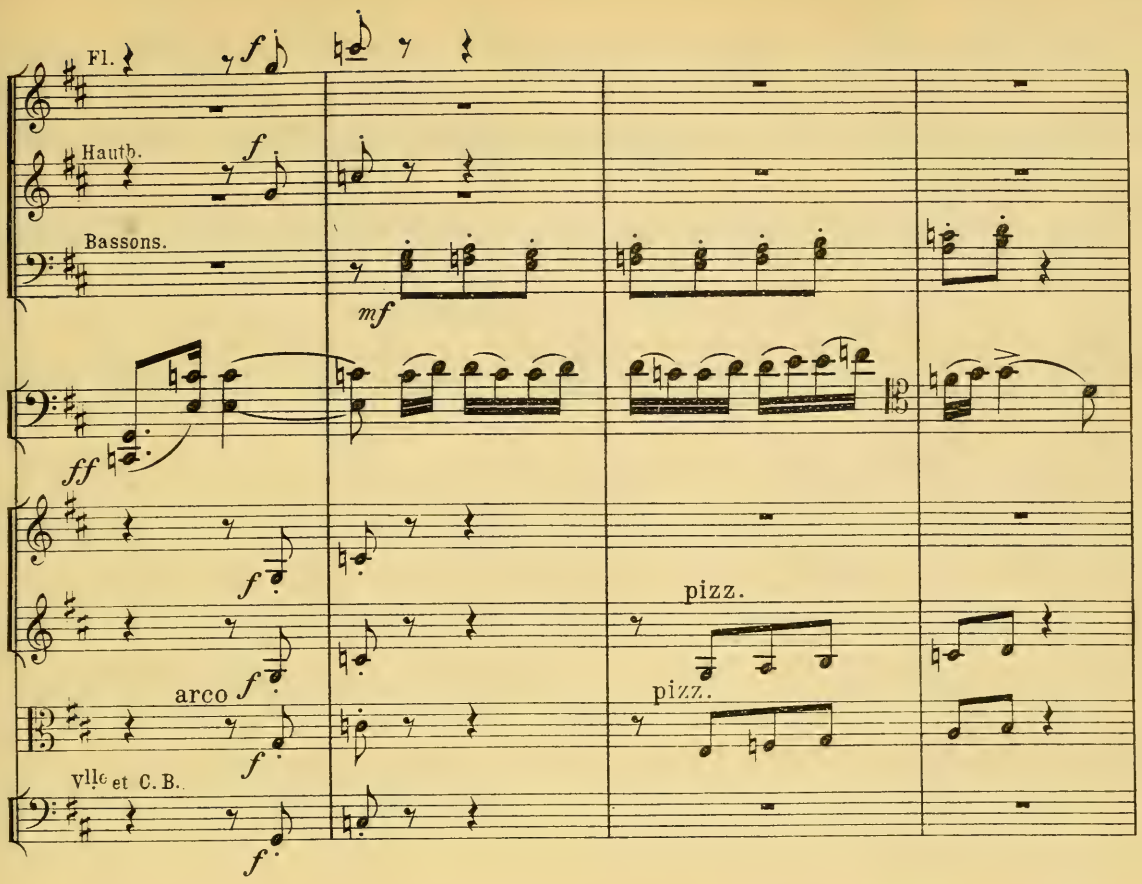

Clar.
Bassons.
Cors.
à 2
sempre p
pizz.
pizz.
pizz.
pizz.
Vlle et C. B.

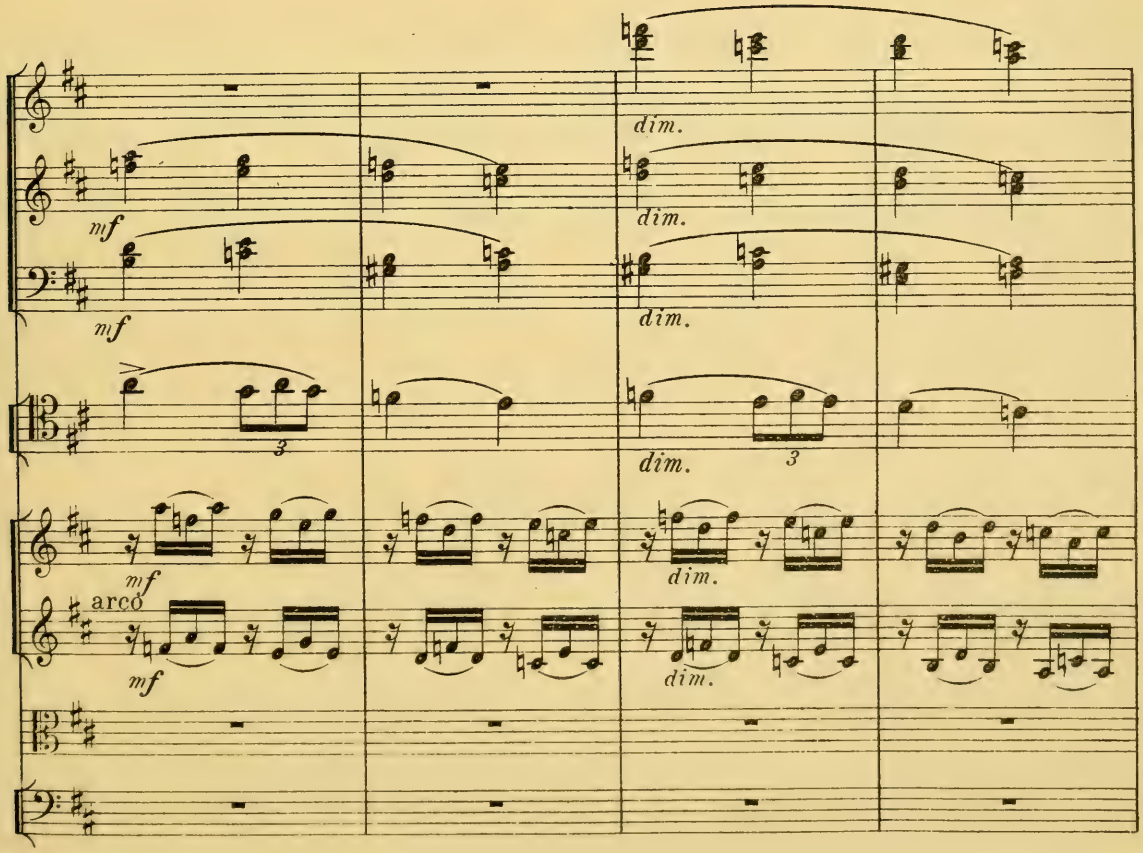

Fl.
Hautb.

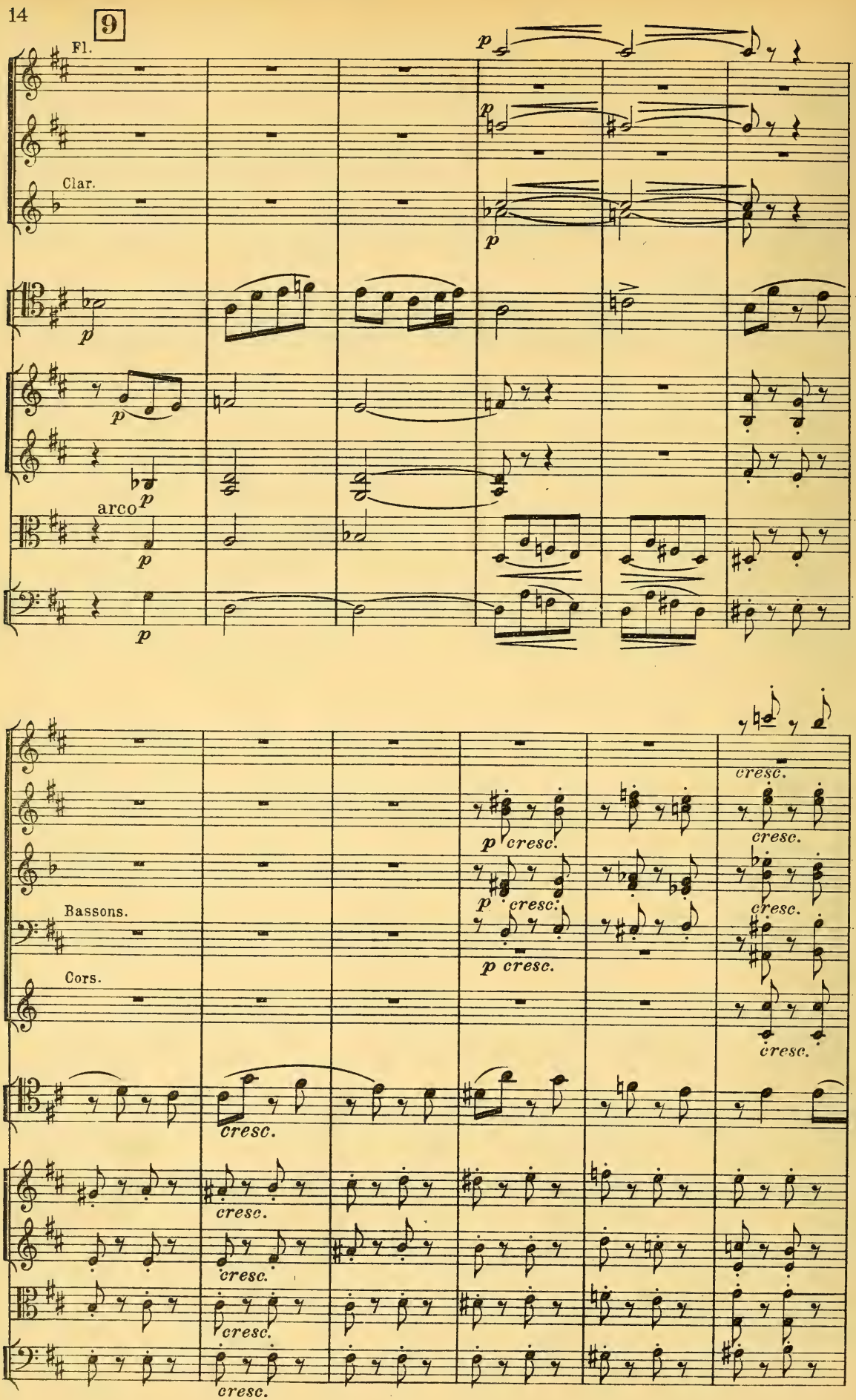

6
Fl.
Hautb.
Bassons.
Cors.
arco
arco
arco
arco
Clar.
pizz.

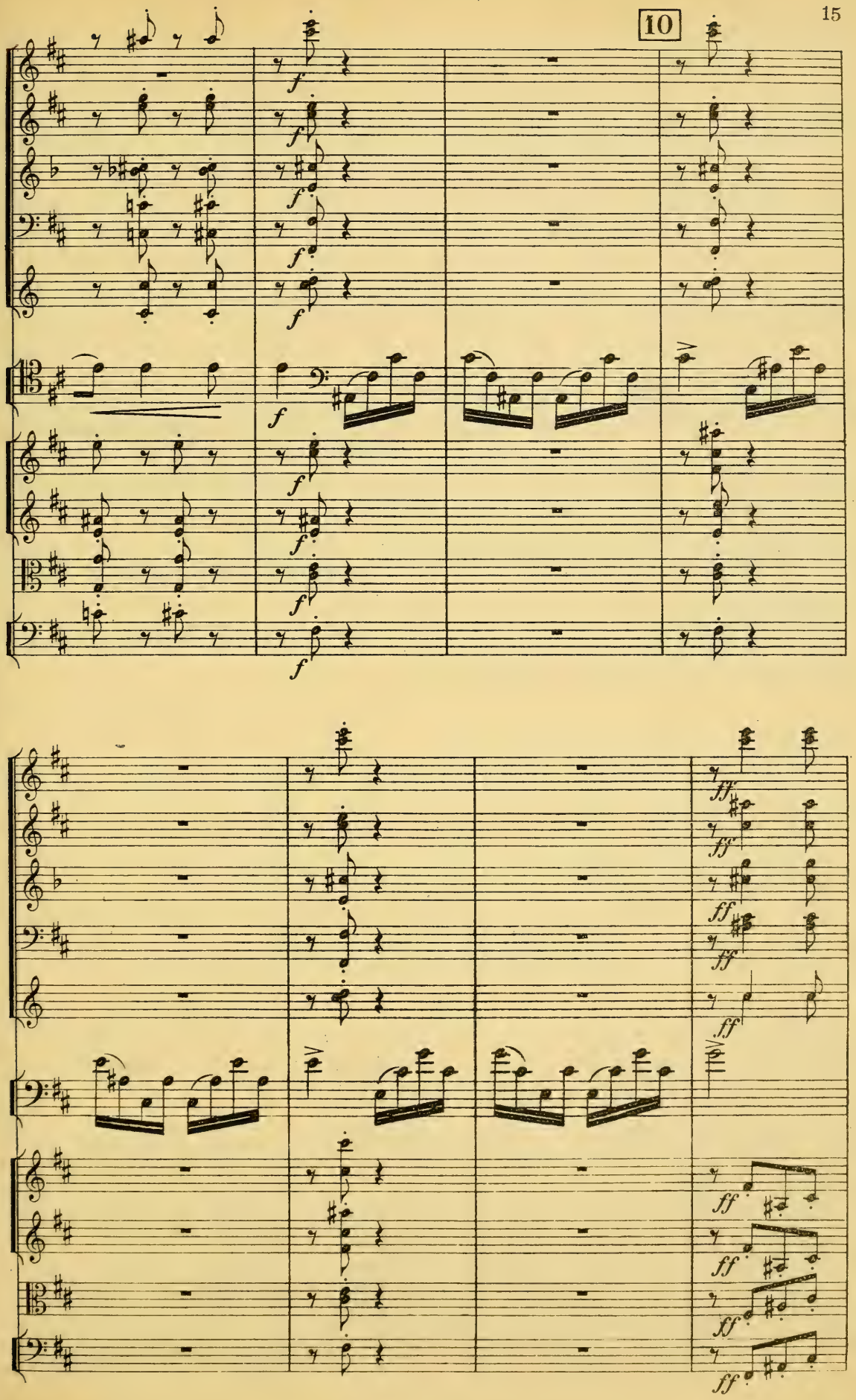

7
Fl.
Hautb.
I.
pp
cresc.
fp
arco
pizz.
dim.
ppp
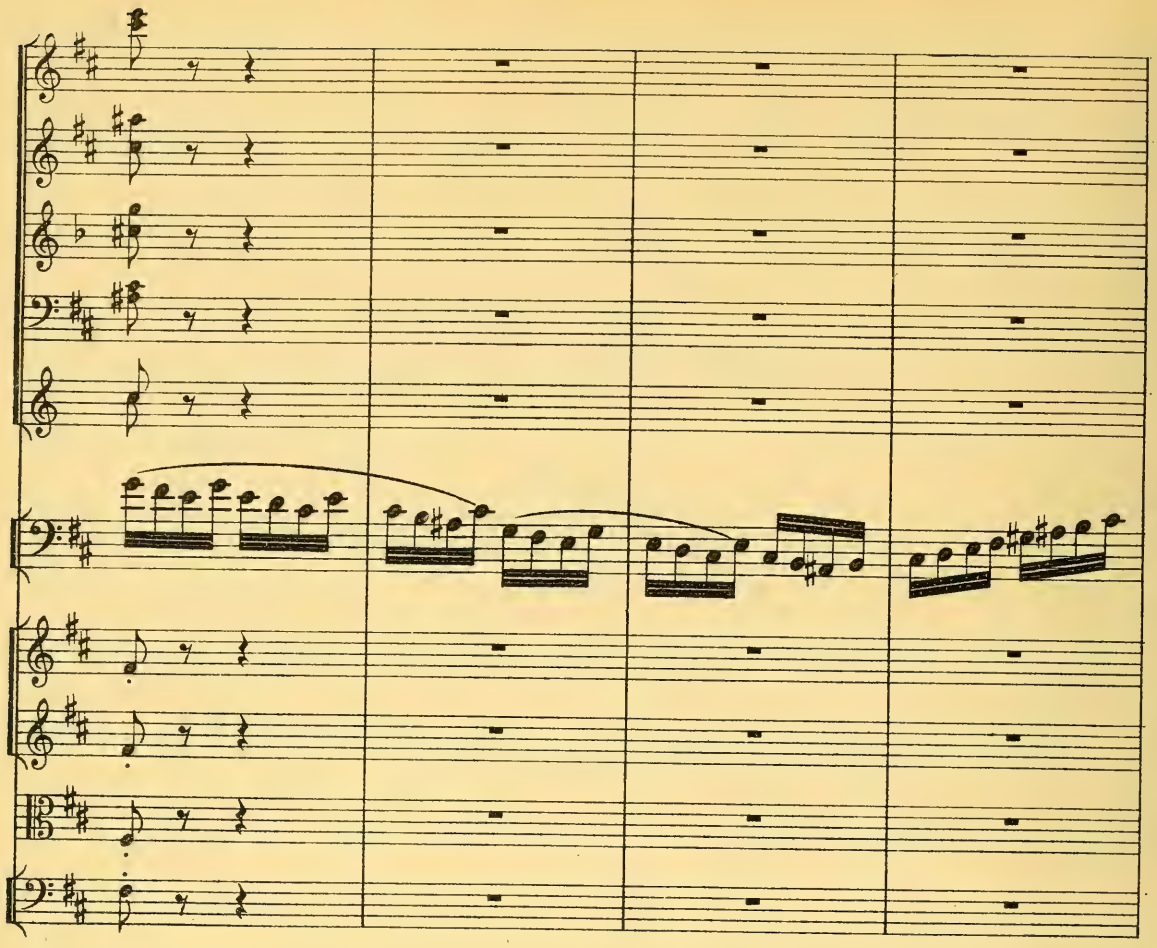

8
Fl.
Hautb.
Bassons.
pizz.
pizz.
Clar.
arco


Fl.
Hautb.
Bassons.
mf
ff
f
pizz.
arco
vlle et C. B.


dim.
mf
3
arco


9
Fl.
Clar.
arco
Bassons.
Cors.
p
cresc.


10
f
ff

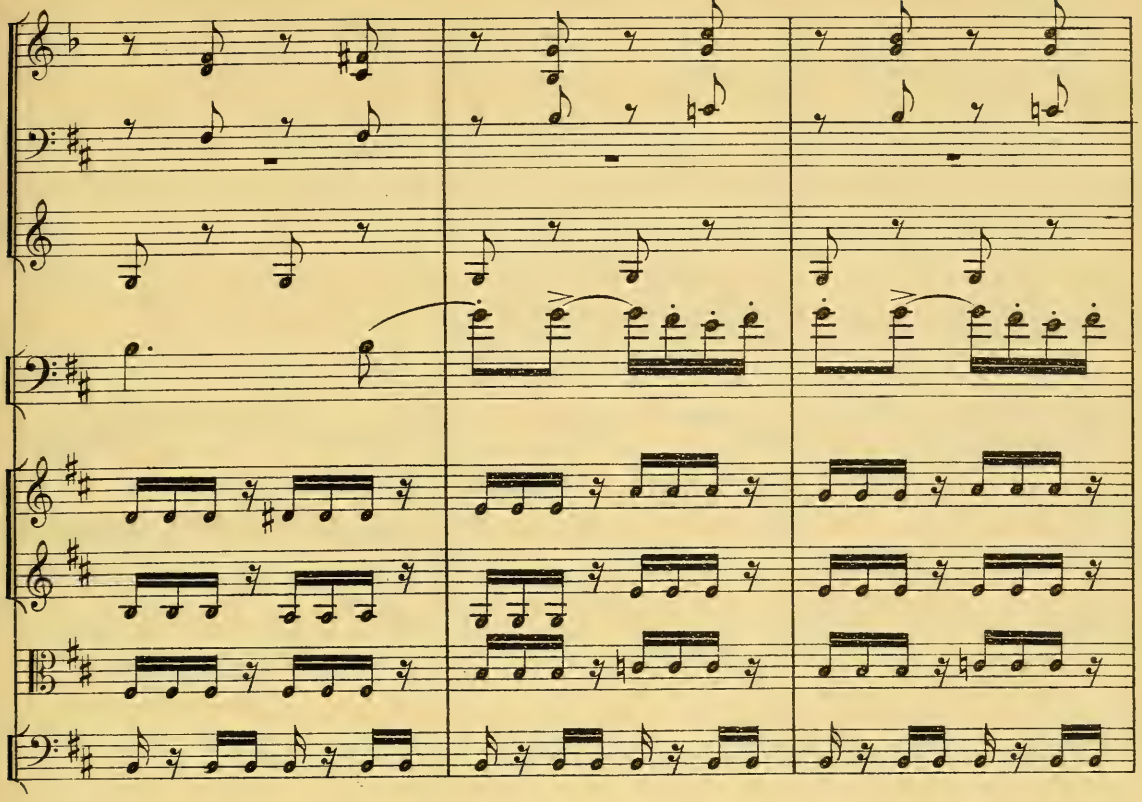


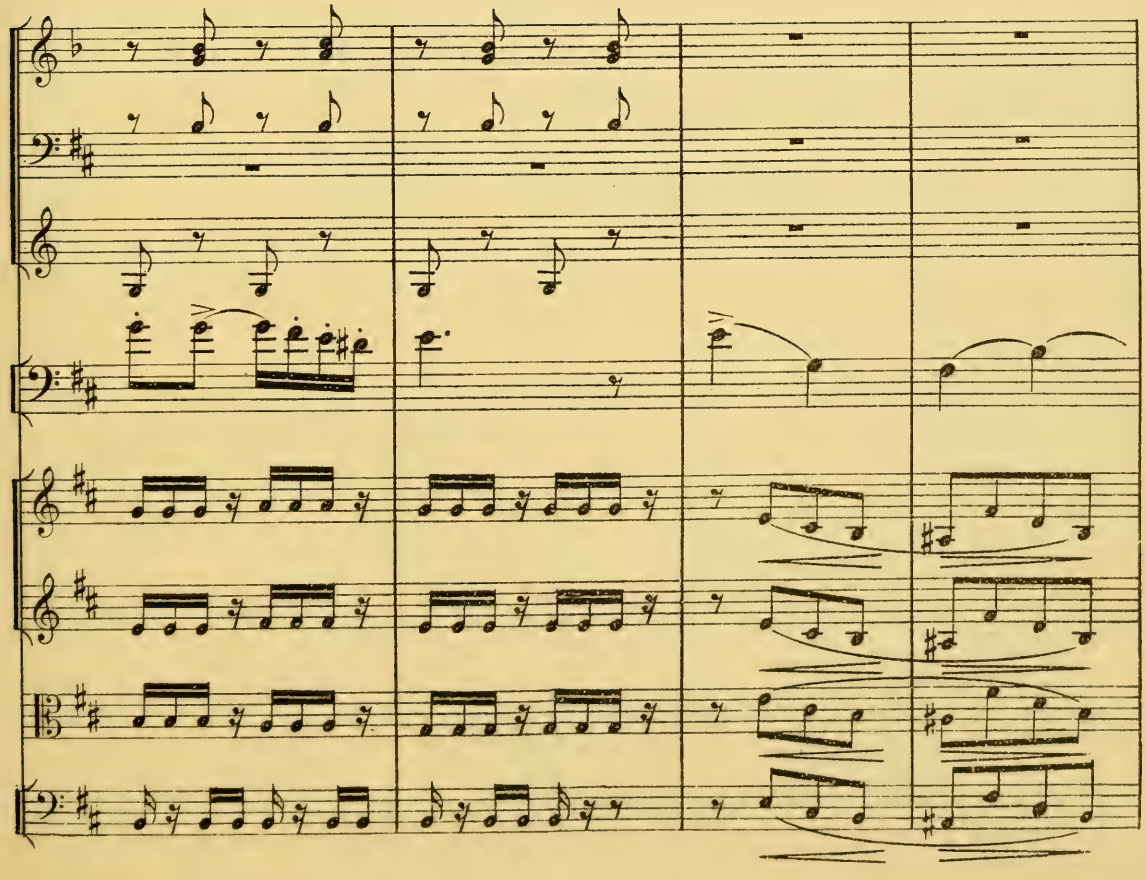
11

Clar.
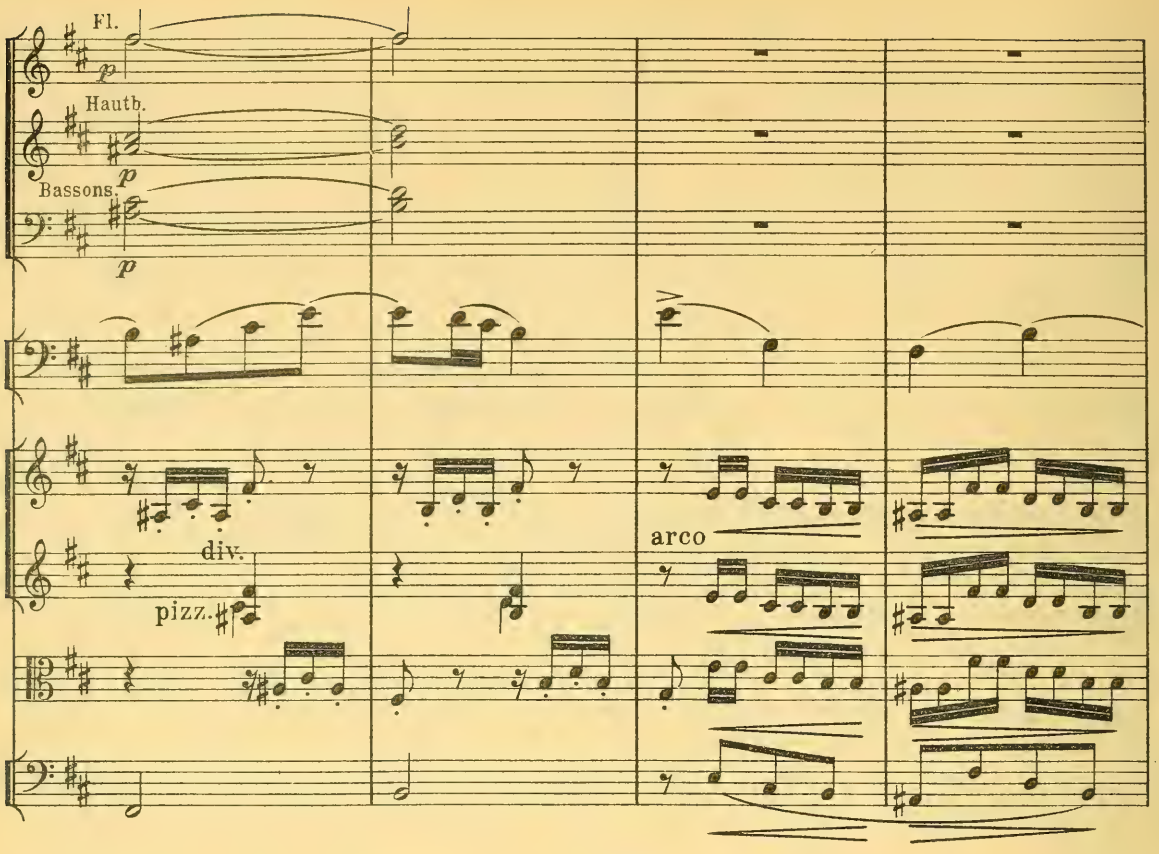
Bassons.

Cors. à 2
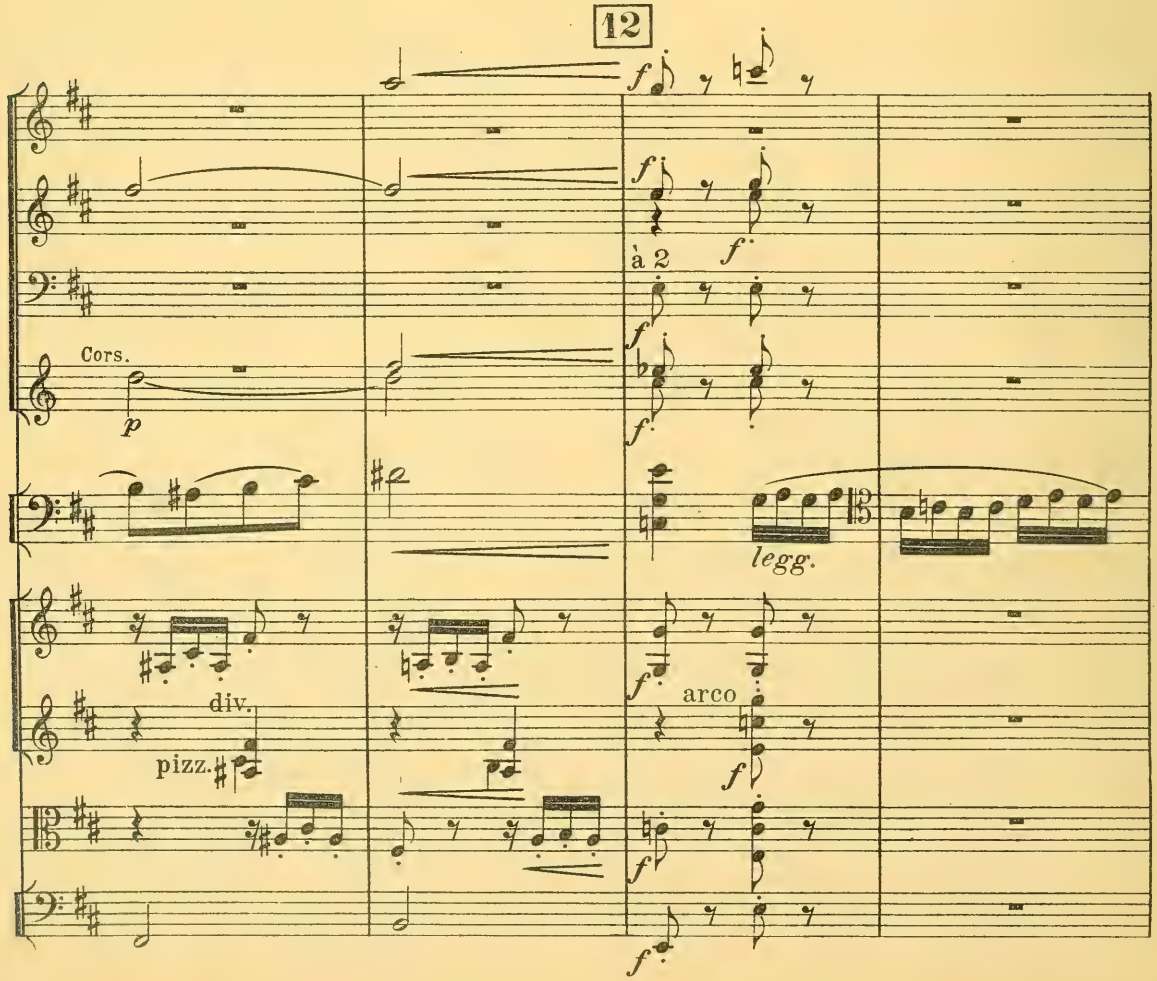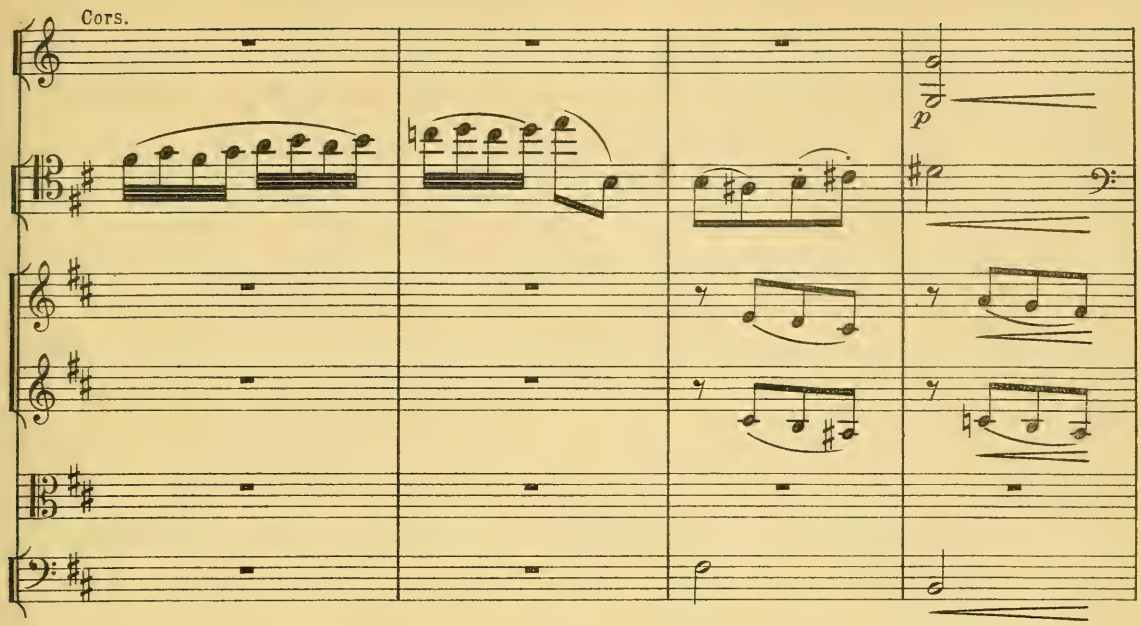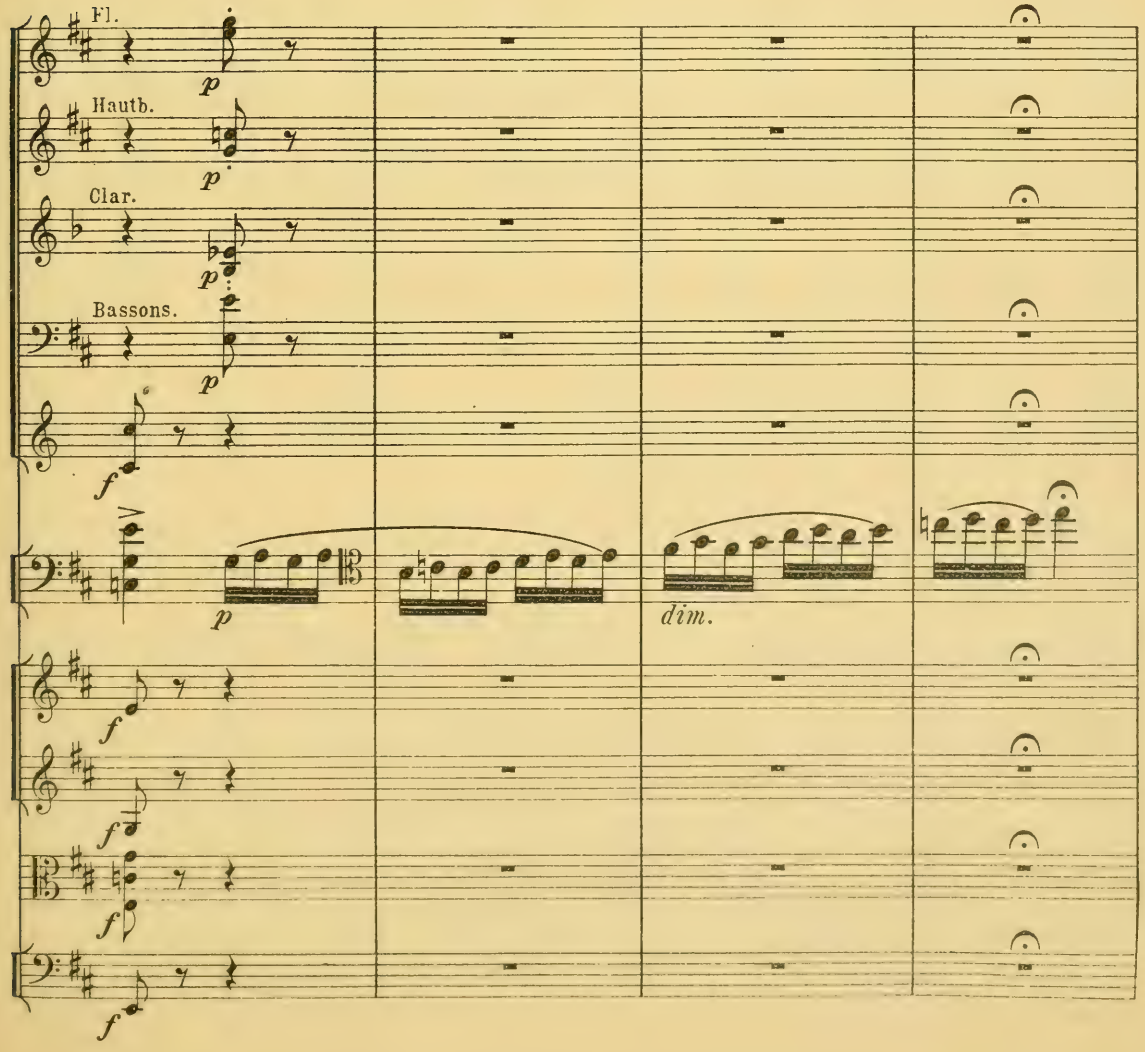




16060


Fl.
p
Hauth.
p
Bassons.
p
arco
div.
pizz.

12

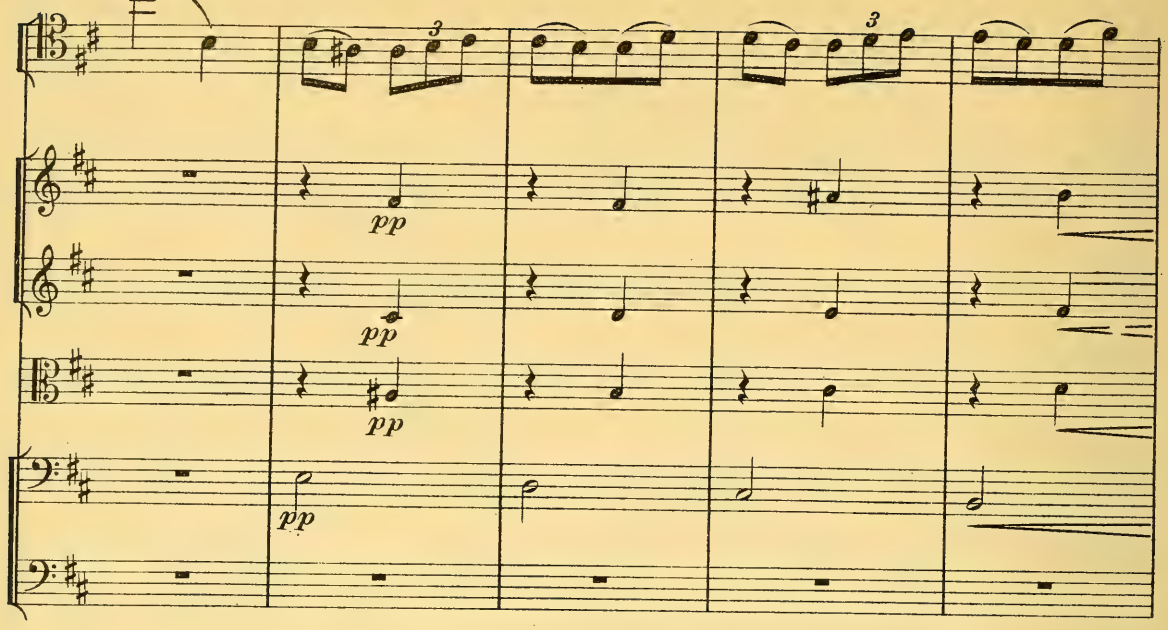

f
f
à 2
f
Cors.
p
legg.
div.
pizz.
arco
f
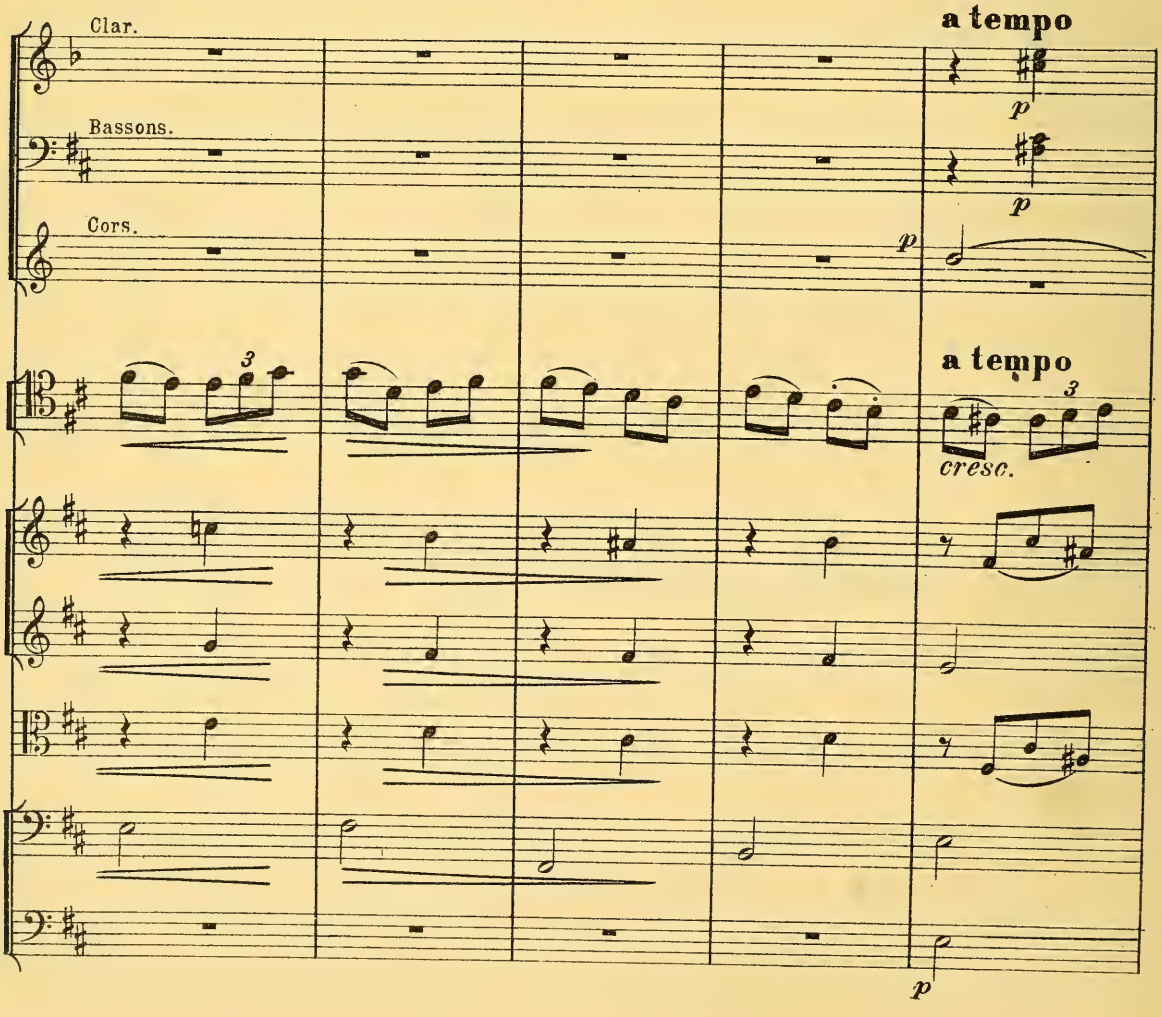

Cors.
p
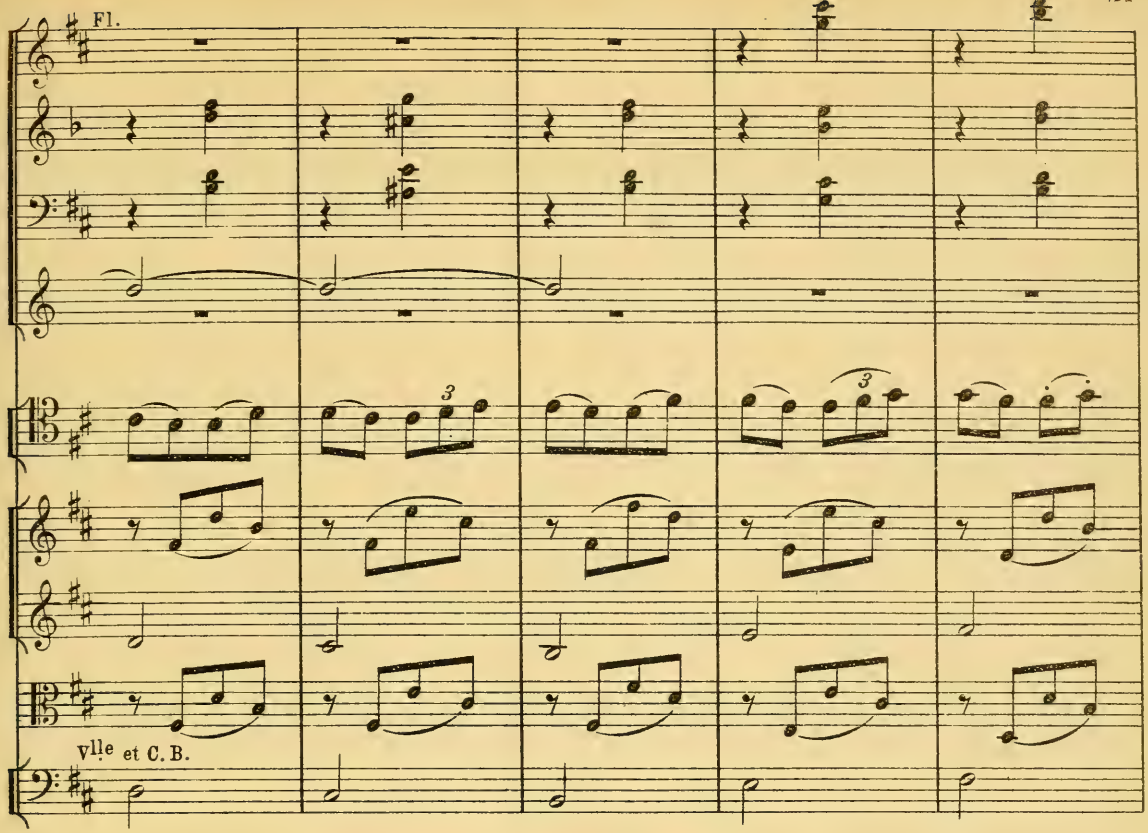

Fl.
Hautb.
Clar.
Bassons.
p
f
dim.
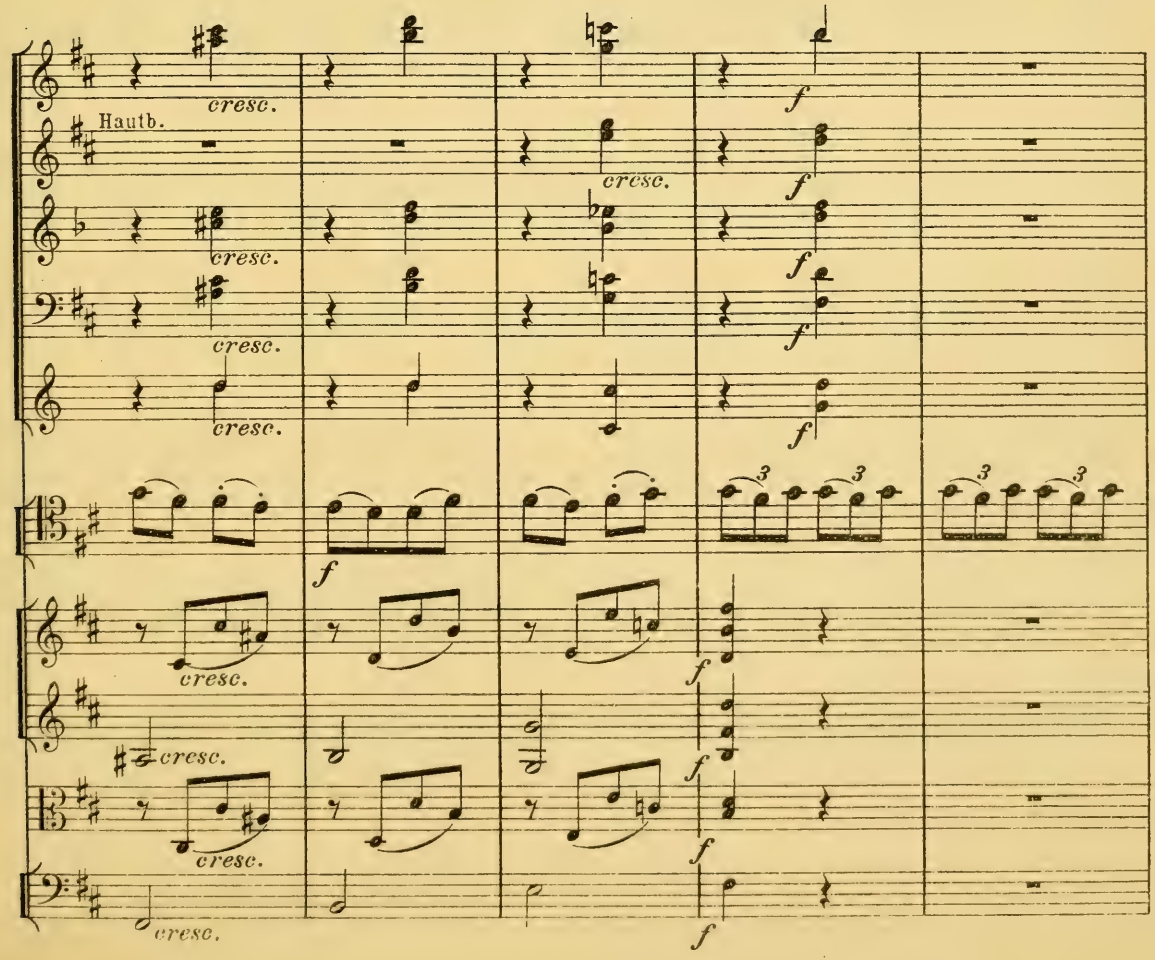
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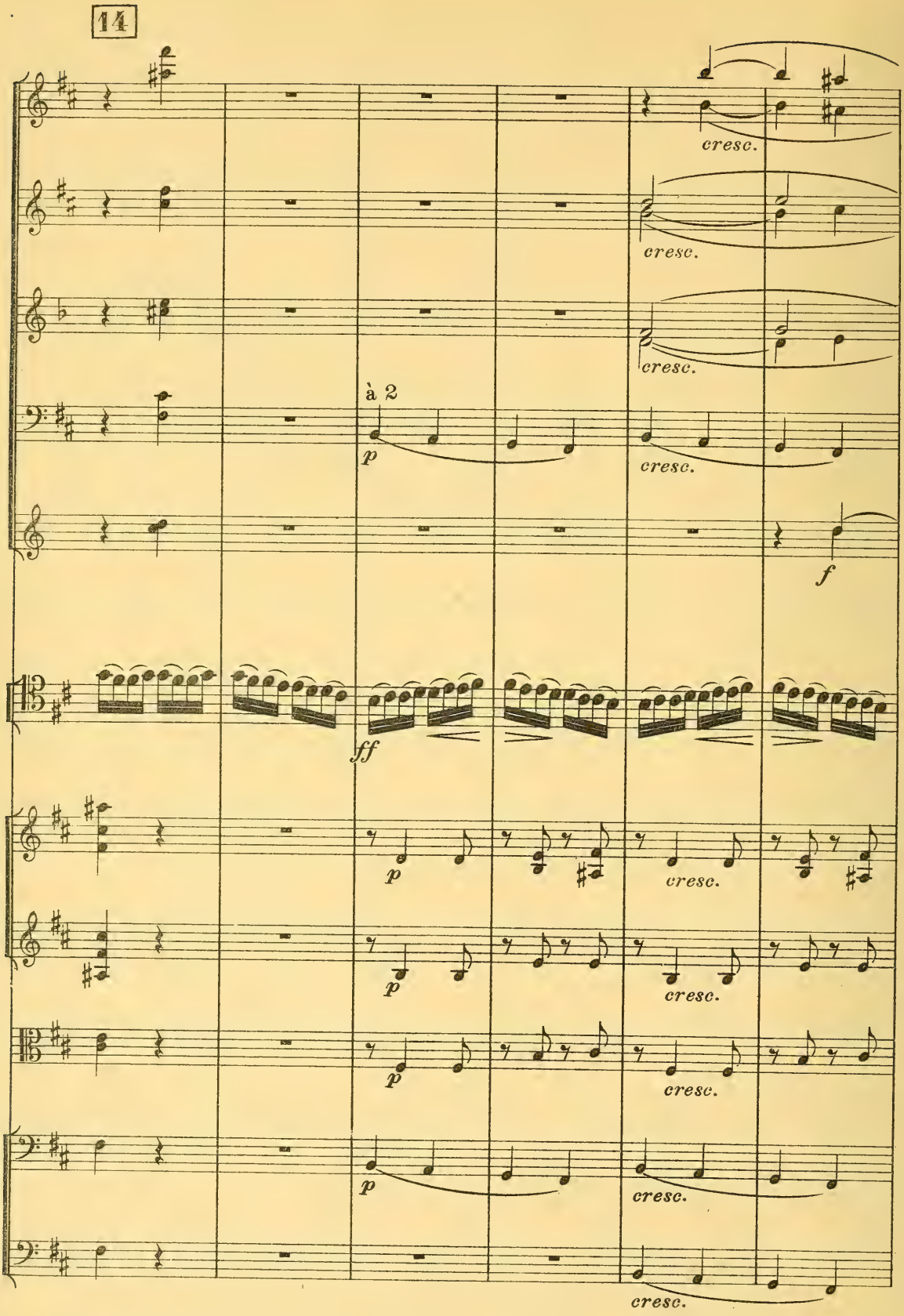
Poco meno mosso

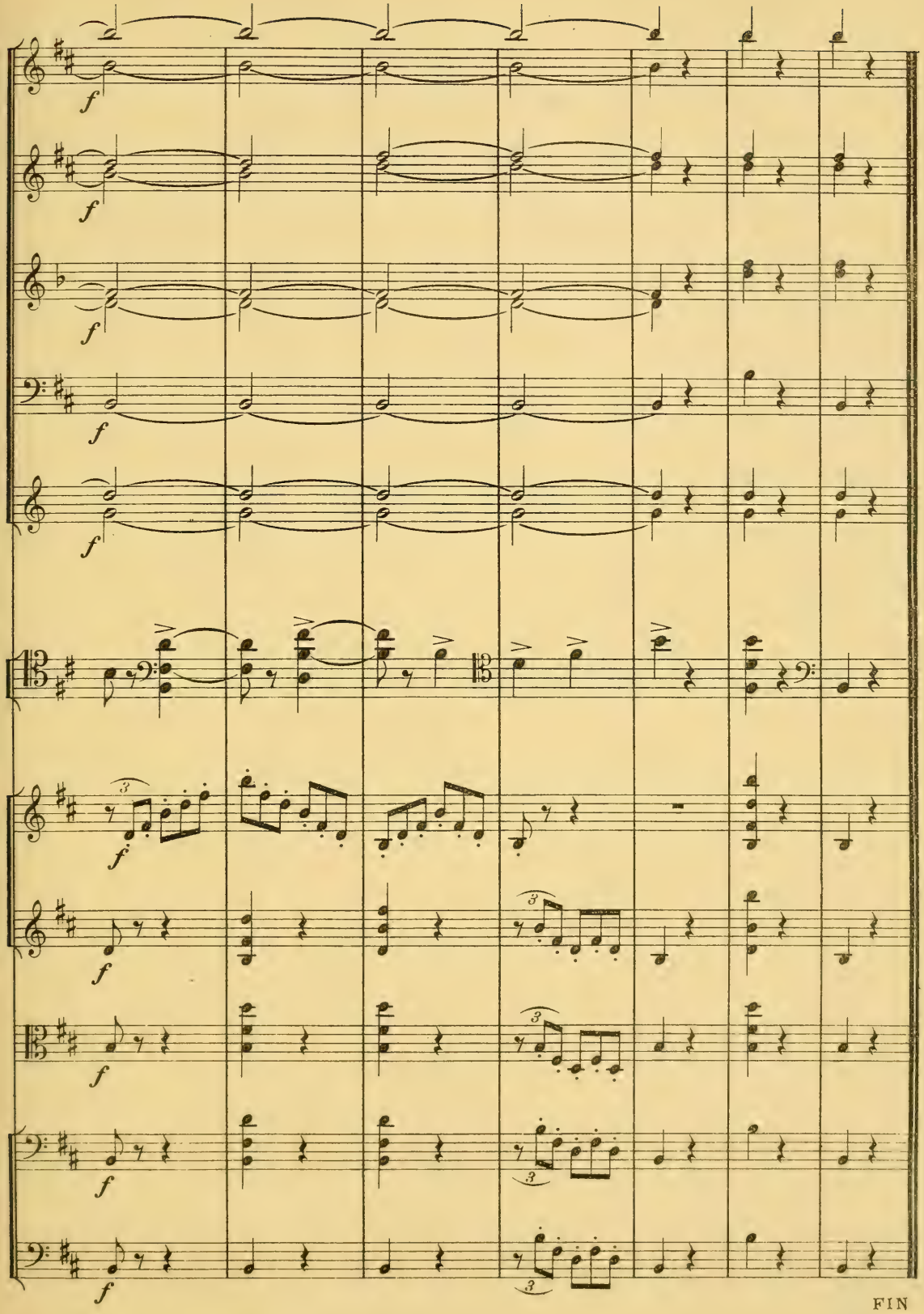





Fl.
Vlle et C. B.


Hautb.
cresc.
f

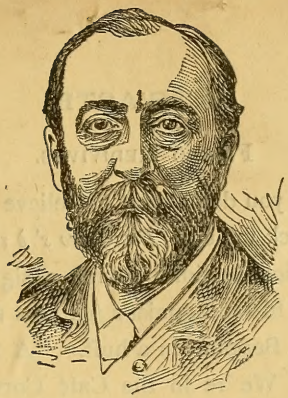

14
cresc.
cresc.
cresc.
à 2
p
cresc.
f
ff
p
cresc.
p
cresc.
p
cresc.
p
cresc.
cresc.



FIN

60 PARIS, EMILE DELORISSE, GRAV. Imp. Delanchy.





CONCERT PIECE FOR VIOLIN WITH ORCHESTRAL ACCOMPANIMENT, IN A MINOR, OP. 62 . . . . . CAMILLE SAINT-SAËNS.

This composition opens with a short, slow introduction (*Largamente*, in E minor, 4-4 time) which is little more than a preparatory cadenza for the solo instrument. Its first phrase, however, is recognizable as belonging to the theme of the ensuing movement (*Allegro*, in E minor, 2-2 time), which is worked up with some slight changes in tempo by the violin against a simple orchestral accompaniment, and ends in a *forte tutti* passage, leading to a more melodious second theme in the relative G major. This is given out by the solo violin, and developed by it, until the full orchestra takes it up in a strong *tutti*. The rest of the piece is taken up with the working-out of these two themes, the second returning after a while in E major, in which key the composition ends. The cadenza introduced at this concert at the close of the solo part is by Mr. Loeffler himself; the place for its introduction is marked in the score by the composer.

Boston Music Hall.

SEASON 1893-94.

BOSTON SYMPHONY ORCHESTRA,

MR. EMIL PAUR, Conductor.

XV. CONCERT.

1894

SATURDAY, FEBRUARY 17, AT 8, P.M.

PROGRAMME.

BRAHMS. SYMPHONY No. 2, in D major, op. 73.

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, (Quasi Andantino).
IV. Allegro con spirito.

MAX BRUCH. ROMANZA for VIOLIN with ORCHESTRA, in A minor. op. 42.

SAINT-SAËNS. MORCEAU de CONCERT for VIOLIN with ORCHESTRA, in E minor, op. 62.
(First time.)

EMIL HARTMANN. "EINE NORDISCHE HEERFAHRT," TRAUERSPIEL-OUVERTÜRE, in F minor, op. 25.
(First time.)

RUBINSTEIN. "DON QUIXOTE," MUSIKALISCHES CHARAKTER-BILD (HUMORESKE), op. 87.
(First time at these Concerts.)

Soloist:

MR. C. M. LOEFFLER.

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